

**INFLUENCE OF SEX APPEAL IN ADVERTISING ON MOTOR
VEHICLE PURCHASE INTENTION: THE CASE OF UNIVERSITY
OF NAIROBI MBA PARALLEL STUDENTS //**

UNIVERSITY OF NAIROBI
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BY

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**A MANAGEMENT RESEARCH PROJECT SUBMITTED IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS OF THE
MASTERS DEGREE IN BUSINESS ADMINISTRATION
SCHOOL OF BUSINESS, UNIVERSITY OF NAIROBI**

SEPTEMBER, 2006



DECLARATION

This Management Research Project is my original work and has not been submitted for another degree qualification of this or any other University or Institution of learning

Signed



Date

20th OCTOBER, 2006

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This Management Research Project has been submitted for examination with my approval as the University Supervisor

Signed



Date

20th October, 2006

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DEDICATION

To my dear wife Christine, and sons Jonathan and Matthew

ACKNOWLEDGMENT

I have relied on many different people during my journey through the MBA and would like to thank them all for their support and contribution in whatever magnitude. A special thank you to all the students I worked with during this exciting experience.

Special mention goes to my dear wife Christine, and to my lovely children Jonathan and Matthew who supported me throughout, and particularly for their understanding when I had to be away. Thank you for your love, patience, and support.

I would like to thank my Mom and Dad for the value they placed in my education. Special thanks to my brother 'Oduro' for taking up the challenge and encouraging me to pursue my dreams.

I appreciate my supervisor Mrs. Margaret Ombok for her consistent guidance and support. Thank you for believing in me.

Last and most importantly, to God Almighty, for giving me life and the wherewithal to be what I am today.

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ABBREVIATIONS

IMF-International Monetary Fund

KMI- Kenya Motor Industry

KAM- Kenya Association of Manufacturers

SAP- Structural Adjustment Program

ABSTRACT

Since no study has been done in Kenya to look at consumers' responses to sex appeal advertising, the study attempts to address this gap in advertising by examining the Kenyan consumers' responses to advertisements which use sex appeal. The study sought to determine the extent to which the use of sex appeal in advertising influenced the purchase intention of saloon cars by MBA Module II students at the University of Nairobi, and also to see if this influence differed between male and female students. This was a cross sectional survey which targeted all Module II MBA students of the University of Nairobi. A total of 120 students were sampled for study using convenience sampling design. Data was collected with the help of structured questionnaires, which were personally administered by the researcher. Groups of MBA students were identified and the questionnaires distributed to them, giving them clear instructions on how to fill the questionnaires. Colored images as in the questionnaires were projected on the wall for all to see as they responded to questions. A response rate of 83% out the targeted 120 respondents was achieved. The data was analyzed using descriptive statistics i.e. frequencies, percentages, mean scores and standard deviations.

The findings indicated that sex appeal influenced purchase intention in advertisement to a large extent. To a large extent the respondents felt that they could remember the advertisements, the messages were convincing, they were attracted towards the advertised cars, felt like driving the cars, had a positive feeling towards the cars, felt drawn towards the advertisements, had a positive feeling towards advertisement and after seeing advertisements the respondents said they would consider purchasing the cars. The influence of sex appeal in male and female was found to differ across genders in that more male respondents were attracted to the advertisement, the advertisement evoked more of their emotional responses, they felt the car would better fit their needs, their chances of buying the car was increased, their interest in processing the advertisement was increased at a higher degree and the advertisements left them with a more positive feeling as compared to female respondents. The study implies that car marketers should consider the role sex appeal in influencing purchase intention. Religious and the traditional backgrounds of the respondents which may have significantly influenced their responses were not factored in the questionnaire, hence a limitation for the study. Further to this, future studies should target the other car categories, as well as other cadres of people. The study was also limited to purchase intention and so there is room for further studies to determine influencers of actual purchase.

CHAPTER ONE

INTRODUCTION

1.1 Background of the study

The crumbling of political, economic, and customs barriers in the last few years has made it much easier for companies to operate in a truly global manner (Aaker et al, 1996) The process of globalization refers to the big picture process that draws products, services and markets around the world closer together (Altman, 2006) Businesses are operating in a globalized economy where markets are characterized by hyper-competition and disruptive technologies are challenging every business (Kotler, 2003)

Evidence available shows that before 1992, the Kenya economy was highly protected through import bans and high tariffs which led to local industries being inefficient Prices of local products were high, where as quality and delivery reliability was poor (Suge, 1999). However, since 1992, the Kenya government has been following a program of liberalization Liberalization as a policy action reduces the restrictiveness of controls, either by the complete removal or replacement of a restrictive set of controls with a less restrictive one The liberalization program, as adopted by the Kenya government, was known as the Structural Adjustment Program (SAP) and was administered by International Monetary Fund (IMF) As a result of the SAP, trade barriers were reduced considerably, price controls were lifted, the foreign exchange market was liberalized, and the interest rates were allowed to fluctuate more freely (Tahreen, 1998)

The new economy is based on the digital revolution, which has placed a whole new set of capabilities in the hands of consumers and businesses, for instance the use of the internet Thus, businesses must adapt to the empowered consumer The new capabilities unleashed by the information age will lead to substantially new forms of marketing and business The industrial age was characterized by mass-production and mass- consumption, but the information age promises to lead to more accurate levels of production, more targeted communications, and more relevant pricing Companies must effectively use the marketing mix, that is, the four Ps of marketing, product, price, place, and promotion in order to achieve the company objectives and remain competitive Kotler (2003) notes that

winning companies will be those companies that can meet the customer needs economically and conveniently and with effective communication. The seller's four Ps correspond to the customer's four Cs, Customer solution, Customer cost, Convenience, and Communication.

1.1.1 Advertising and sex appeal

Advertising is any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor (Kotler, 2003). It subsidizes the free flow of information and entertainment to consumers (Tellis, 2004). Sex appeals can be defined as messages that are associated with sexual information (Reichert et al. 2001). It is the degree of nudity or sexual explicitness (Bello *et al.*, 1983). Many advertisements use sex appeal to sell. Sexy models draw attention to an advertisement and generate positive effect. In one study on the effect of sex in advertising, male subjects viewed an advertisement featuring a sexy female model caressing a new car (Smith and Engle, 1968). In the control condition, subjects viewed the exact same advertisement and without the female model. The mere presence of the model led subjects to rate the advertised car as faster, more appealing, more expensive looking, and better designed. Moreover, when asked later, subjects refused to believe that the presence or absence of the female model could have influenced their judgments of the automobile in any way (Kardes, 1999).

The use of sex in advertising can be highly overt or extremely subtle: from relatively explicit displays of sexual acts, down to the use of basic cosmetics to enhance attractive features. The subtler end of this spectrum has penetrated all types of media including newscasts, documentaries, and even fast-food advertisements. The use is not limited to visual media either: one of the criteria in selecting DJs and announcers is the "sexiness" of their voice. The use of sexual imagery in advertising has been criticized on different grounds. Conservatives, especially religious ones, often consider it obscene. Many feminists feel it objectifies women (as women are more often portrayed in a more sexual manner than men). Some claim it reinforces sexism (Tellis, 2004).

1.1.2 The motor vehicle industry in Kenya

Since liberalization, several new firms have entered the industry as a result of which competition within the motor vehicle industry has increased considerably. Between 1997 and 1999, there was a decline in the number of new motor vehicles sold in the Kenyan market, from 11,713 units to 8,137 units. The slump in the sales of new vehicles is attributed to increased competition from cheap second-hand imports, which now accounts for over 70 per cent of the market. Sales figures have fallen from 12,600 in 1995 to 11,700 in 1996 to 10,000 in 1998 (The East African, March 12, 2006). In 1999, the industry recorded sales of 8,700, before dropping by massive 33 per cent to 5,800. This sorry state of affair in the industry emanates from factors such as cutthroat competition among the local participants (Market Intelligence, 2006).

Of the 50 franchise car models monitored by the Kenya Motor Industry (KMI), 30 recorded no sale in January 2006. The other 20 makes managed a combined tally of 431 units that month. KMI recorded lower monthly totals only twice in the previous six years. From these statistics Toyota Kenya was leading with 88 units followed by Nissan with 70 units, and Isuzu, Peugeot, Mazda and Mercedes with 45, 40, 22 and 16 units respectively. Under the vehicle categories pick-ups marshaled 122, passenger cars sold 120 and the four wheel-drive estates sold 72 units.

Although it has an active motor vehicle assembly, Kenya has no manufacturing base for automotive parts and service equipment. These are imported mainly from Europe and Asia. Japan and Europe dominate the auto and truck market in the country (East Africa Market Trends, 2002). The "Big Four", that is Toyota, Mitsubishi, Isuzu and Nissan account for 73% of the total market for new vehicles. The balance of 27% is shared by 24 other makes. The "Big Five" are Toyota EA (Toyota), Simba Colt (Mitsubishi and Fuso), General Motors (Isuzu, Chevrolet and Opel), DT Dobie (Nissan, Mercedes and Jeep), and CMC (Nissan UD, Ford, Land-Rover, Maruti, VW, Mazda and Suzuki). One-ton pick-ups are still the most popular, selling almost double the volume of any of the other major categories, in which light trucks, small-and-medium buses, passenger cars and 4WD estates are traditionally strong. Movement in class share included a 20% drop in passenger car sales as more new buyers moved to the SUVs as the *mitumba* (used imported cars) strangle continue (Bennett, 2006). Kenya is a market with great potential

for expansion considering that neighbouring countries of Uganda, Tanzania, Southern Sudan, Ethiopia, Rwanda and Burundi are also supplied through the Kenyan automobile market. Opportunities exist in the Kenyan market but the success depends on the aggressive marketing and advertising (East Africa Market Trends, 2002).

Consumers are therefore caught in decisive fight between assemblers of new cars and dealers of used ones. They have two choices to buy a brand new car for about Ksh 1.3 million or a used import with half its life gone, for half the price. The new car would depreciate at about the Ksh 100,000 per year but is much more reliable and cheaper to run while the used car would depreciate at Ksh 50,000 per year but costs more to maintain. Such a move has had a negative impact on a number of motor dealers. According to statistics made available by the Kenya Motor Industry (KMI) used vehicles account for 70 per cent of the motor vehicle market in Kenya. This is despite the high cost in terms of spares, since these vehicles cannot withstand the rigours of local conditions. The industry has suffered a significant decline in the last several years due to the stiff competition from the directly imported used vehicles and poor economic conditions in the country (Price Waterhouse Coopers, 2003).

As a response strategy for firms as a result of this increased competition, key players in the industry have focused on financial arrangements, whilst diversifying vehicle franchise and models, to meet customers' needs and to create brand loyalty. They are becoming innovative to maintain market share and retain shareholder value. Smaller Franchise holders are under significant pressure to consolidate with other players for survival (East Africa Market Trends, 2002). They are also designing detailed and extensive marketing strategies in order to compete effectively. The industry has evolved new marketing and advertising programs that have ensured continued success of major players like D.T. Dobie, General Motors and other dealers. The Total Kenya motor vehicle trade fair is one such strategy. In addition, the industry focuses on specific niche of the car market, especially for various brands and models (Market Intelligence, 2006).

Promotion is the element in an organization's marketing mix that serves to inform, persuade, and remind the market of the organization and/or its products. It is an attempt to influence the recipient's feelings, beliefs, or behavior. One of the attributes of a free

society is the right to use communication as a tool of influence. Intense competition among different industries and firms puts tremendous pressure on the promotional programs of sellers. In an economy of abundance, a product designed to satisfy a basic physiological need requires strong persuasive promotion since consumers have many brands to choose from. For a want satisfying or luxury product, for which demand depends on a seller's ability to convince consumers that the product's benefits exceed those of other luxuries, persuasion is even more important. It is therefore important to design an effective promotion strategy because product differentiation, market segmentation, trading up and down, and branding all require effective promotion (Stanton et al., 1991). A company's total marketing communication program is called a promotion mix, which is the combination of personal selling, advertising, sales promotion, publicity, and public relations. The promotional mix helps an organization achieve its marketing objectives (Kotler, 2003). This paper places emphasis on advertising as an important element in the promotion mix. From the organizational point of view, the study is limited to the Saloon (passenger) cars within the formal motor vehicle sector.

1.2 Statement of the problem

The motor industry is one of the most important industries in the world. It provides jobs for millions of people, generates billions of dollars in worldwide revenues, and provides the basis for a multitude of related service and support industries. Automobiles revolutionized transportation in the 20th century, changing forever the way people live, travel, and do business. Numerous automobile manufacturers, both big and small, existed during the early years of the industry, but increased competition began to reduce the number of companies (Microsoft Encarta Online Encyclopedia, 2006). The increased competition has caused companies to devise a response strategy, that is, use of promotion, and more particularly advertising. Advertising appeals are used to draw the attention of consumers and/or to influence their feelings towards the product, service, or cause. There are hundreds of different appeals that can be used as the foundation for advertising messages (Belch and Belch, 2004). There are such appeals as fear (Zeitlin and Westwood, 1986) and humour (Kover, Goldberg and James, 1995). Some companies focus on the use of sex appeal, which according to Reid & Soley (1983) is considered an effective method in the advertiser's arsenal, since one of the major goals of advertisers is to attract consumer attention to an advertisement.

Bendixen (1993) refers to a study conducted in South Africa on advertising effectiveness on new car purchases which found that creative devices and content of an advertisement determine whether it will be effective. Due to the increasing usage of sex appeal in advertising in the recent years, there has been extensive literature in Western countries, especially the United States on the evaluation of sex appeal advertising. Examples of these studies include those by Reid and Soley (1983), attracting initial attention; Steadman (1969), enhancing recall; Courtney and Whipple (1983); Hoyer and MacInnis (2001), evoking emotional responses; La Tour, Pitts, and Snook-Luther (1990), Saunders (1996), increasing persuasion; Grazer and Keesling (1995), buying intention, and more recently, Reichert *et al.* (2001), on attention and recognition. However, very little research if any has been conducted on sex appeal advertising in Kenya.

The degree to which sex appeal can be successful is not only largely dependent on gender but also on the target audiences' culture (Bello *et al.*, 1983). As advertising is a distorted mirror of culture and society (Pollay, 1986), the usage of sex appeal in different societies reflects the different cultures among those societies (Lin, 1998). Kenya is no exception. It is increasing popular for advertisers to use sex appeal in Kenya because they need to understand how Kenyan consumers respond to different advertising strategies, including sex appeal strategies. It is common to see a young female model in a sexually suggestive pose, embracing a new car, as evidenced at the opening of the recent Motor Expo at the Sarit Centre, Nairobi in May 2006. Those dealing in motor vehicles have to measure the success of such appeals on the purchase intention of vehicles. If these are known, firms may enhance their uses or change to other appeals considered more effective.

It is to the researcher's knowledge that no study has been done in Kenya to look at consumers' responses to the sex appeal advertising. Due to the obvious cultural and social differences between Kenya and other Western and African such as USA or South Africa, it may be difficult to generalize their findings to the consumers in Kenya. This study attempts to address this gap in advertising by examining the Kenyan consumers' responses to advertisements that use sex appeal. The central focus of this paper is to determine the extent the use of sex appeal in saloon car advertising influences consumer purchase intention and the gender differences in consumers' responses to sex appeal advertising. The proposed study intends to close the gaps by seeking responses to the following research questions

- i To what extent does the use of sex appeal in advertising influence the purchase intention of cars by MBA Module II students at the University of Nairobi?
- ii. Does the influence of sex appeal in advertising of cars differ between male and female students?

1.3 Objectives of the study

The objectives of this study were to

- (i) Determine the extent to which the use of sex appeal in advertising influences the purchase intention of saloon cars by MBA Module II students at the University of Nairobi
- (ii) Determine if the influence of sex appeal in advertising of cars differs between male and female students' purchase intention.

1.4 Importance of the study

The results of the study would be of importance to the following

- i Marketers may be caused to more effectively embrace the use of sex appeal in advertising, product design and targeted campaigns
- ii. Customers of motor vehicles may find products that are made with their preferences in mind. When offering a range of products that fulfill the same functional need, yet have different product personalities, a company enables more consumers to select a product that expresses their own individuality. As such, they can increase their market share.
- iii. Kenya Association of Manufacturers (KAM) may find the study useful since it will highlight the importance of sex appeal in advertising and its influence on the consumer's purchase of motor vehicles. Thus the association will be made aware of the role of sex appeal not only from the advertiser's point of view, but also from the manufacturing perspective.
- iv. Academicians and researchers may find the results of this research useful in providing secondary information.

CHAPTER TWO

LITERATURE REVIEW

2.1 Meaning and Objectives of Advertising

Advertising is nothing but salesmanship in print (Parameswaran, 2002) Many years back, advertisements needed to use all the fine persuasive skills of a salesman to sell Today, advertising has taken a quantum leap beyond just salesmanship of products in print It is the art of persuasion of human minds through a whole range of communication media The bottom line of advertising is to sell by creating positive impressions about a product, service or concept Advertising is an element of the marketing mix and hence advertising objectives are derived per se from the organization's marketing objectives

Some advertising campaigns are aimed at increasing product or brand awareness, at making consumers attitudes more favorable, or at increasing consumer's knowledge of a product's features These objectives are defined in terms of communication (Kibera, 1998). Schroeder (2002) states that advertising is the dominant global communication force. It has emerged as a primary societal institution and is no longer a means of merely communicating information about products, it is the engine of the economy, and a major player in the political sphere Schroeder alleges that the major technological medium of advertising is photography, which includes still photography, film, and video.

Advertising plays two broad roles in the social-economic landscape of a country. At economic level advertising stimulates demand, educates consumers about new products, increases competition and improves standards of living by helping to bring new products to the consumer At a social level, advertising plays upon, derives from and contributes to the social texture of a country Advertising mirrors society and society mirrors advertising Several social changes are brought about or aided by advertising Advertising creates role models who can, in turn, create societal change (Parameswaran, 2002). Parameswaran continues to assert that above all, these factors are issues about 'ethics' of advertising Does it stir unwanted desires? Does it sell unnecessary products? Does it target messages at minds, which are not yet ready for them? In developing countries, these questions are asked even more loudly, at times leading to regulatory

action – like the rule that stipulates that advertising of female hygiene products (sanitary pads) can be aired only after 9pm in India

Advertising's phenomenal continuing growth has been a product of a plentiful society. In a poor society with shortage of goods, people line up for necessities like food and clothing. Vivian (1990) argues that advertising has no role and serves no purpose when survival is the question, but with prosperity, people not only have discretionary income, but also a choice of ways to spend it. According to Vivian, advertising is the vehicle that provides information and rationale to help them decide how to enjoy their prosperity. Chunawalla (2002) in a humorous way of looking at advertising quotes Stewart H Britt, saying, "Doing business without advertising is like winking at a girl in the dark, you know what you are doing, but nobody else does"

2.2 Designing Advertising message

For companies to advertise effectively they should first know their business and their competition. Only then can they position themselves by developing a unique selling proposition (USP) based on their own strengths and weaknesses as well as those of their competition. They should then put the USP into an advertising theme that can be remembered, identify a target audience and appeal to this target audience in a way that appeals to their needs. This is done using the media that will most effectively reach the target market. The results are measured to determine the most effective advertising method. An advertising budget is finally developed. It is recommended that companies use an advertising agency to execute all the above steps (Catalpha Advertising & Design, Inc (2006). Just to gain and hold attention, today's advertising messages must be better planned, more imaginative, more entertaining, more rewarding to consumers. Creative strategy will therefore play an increasingly important role in advertising success. According to Kotler (2003), advertisers go through four steps to develop a creative strategy: message generation, message evaluation and selection, and message execution, and social responsibility review.

In message generation, creative people should talk to consumers, dealers and experts to try and understand their needs. However, when competitors all hear the same talk from

members of the target market, they often end up using the same appeal. Many of today's advertisements for automobiles have sameness about them - a car driving 90 miles an hour on a curved mountain road- with the result that only a weak link is established between the brand and the message. The more advertisements are independently created, the higher the probability of finding an excellent one, yet spending more time on creating the advertisements implies higher costs. Fortunately, the expense of creating draft advertisements is falling due to computers. An advertising agency's creative department can compose many alternative advertisements in a short time by drawing from computer files containing still and video images.

In Message evaluation the advertising research must accomplish four tasks, Exposure, meaning the advertisement must physically reach the consumer, Attention, it must be attended to by the consumer, Interpretation, it must be properly interpreted, and memory, it must be stored in memory in a manner that will allow retrieval under the proper circumstances (Hawkins et al, 1995)

The impact of the message depends not only on *what* is said, but also on *how* it is said - its message execution. According to research by Stewart and Furse (1986), the single most important factor in an advertisement's impact persuasion, recall, and message comprehension is the presence of a strong brand differentiating message-, which is a content, not executional variable. But even the most appropriate content will get lost in today's crowded airwaves and pages if it is not said boldly, with the taking-on of creative risk (Advertising age, 1993). Thus, the best advertising combines both meaningful content and brilliant creative execution (Aaker et al, 1996)

Advertisers and their agencies must however be sure their 'creative' advertising does not overstep social and legal norms, and thus, the last step of social responsibility review. Most marketers work hard to communicate openly and honestly with consumers, but still abuses occur. To be socially responsible, advertisers must be careful not to offend ethnic groups, racial minorities, or special interest groups (Kotler, 2003).

2.2.1 Types of Advertising Media

Assael (1998) asserts that different types of media (for example, magazines versus television) influence consumers' reaction to the message. Different types of media also influence different reactions to a communication. The most important distinction between media types is broadcast (TV and radio) and print (newspapers and magazines). Broadcast media are better at communicating imagery and symbolism, but they are not as effective as print in communicating detailed information. As a result, TV is more suitable for developing a good mood or establishing a good feeling about the product, where as print is more effective in communicating information. Radio is an effective medium for products requiring sounds: records, theatre productions, and political candidates. Magazines are important as sources of information on product performance because of their ability to present messages in print.

According to Jugenheimer et al (1991), Billboards or outdoor posters are supposed to be seen at a distance from a moving car. The viewer must become involved with the advertisement to comprehend the message at a glance, and thus a billboard is a visual medium. Jugenheimer et al further outline the advantages of TV, stating that it is by far the most potent advertising medium available today, as it attracts large audiences and gives the pictures in colours also found in print advertising, as well as voice, sound and music as found in radio. TV adds one other dimension of its own- movement. No other medium sends a message with greater impact. On the other hand, Jugenheimer et al are also quick to note that TV has its shortcomings too. It is not as readily available as newspapers and radio. It is expensive, and production is complicated. As with radio, TV messages move and thus cannot be recalled back and studied. Internet advertising is relatively new, but despite the low number of users in some countries, it has high selectivity, interactive possibilities, and relatively low costs. Other media types are direct mail, yellow pages, newsletters, brochures, and the telephone (Kotler, 2004).

2.3 Advertising appeals

Wells et al as quoted by Marieke de Mooij (2005) define an appeal as "something that makes the product particularly attractive or interesting to the consumer." According to them, examples of appeals are esteem, fear, sex and sensory pleasure. The appeal is also

used to describe a general creative strategy Belch and Belch (2004) define advertising appeal as the method used to draw the attention of consumers and/or to influence their feelings towards the product, service, or cause. According to Belch and Belch, there are hundreds of different appeals that can be used as the foundation for advertising messages. Generally, advertising appeals are broken into two categories: rational appeals and emotional appeals. According to Berkowitz et al (1994), every advertising message is made up of both informational and persuasional elements. These two elements are difficult to differentiate. For example, basic information contained in any advertisement such as the product name, benefits, features, and price are presented in a way that tries to attract attention and purchase. On the other hand, even the most persuasive advertisements have to contain at least one basic information to be successful. Belch and Belch concur that informational appeals (also known as rational appeals) are appeals that target the customers need for the product or service and highlight the features of a product or service and/or the benefits for owning or using a particular brand. These appeals tend to be informative and are used to convince consumers that the advertisers' product or service has attributes or gives a benefit that satisfies their needs.

Information and persuasive content can be combined in the form of an appeal to provide a basic reason for the consumer to act. Although the marketer can use many different types of appeals, common advertising appeals include fear appeals, sex appeals, and humorous appeals. Fear appeals suggest to the consumer he or she can avoid some negative experience through the purchase and use of the product. Life insurance companies often try to show the negative effects of premature death on the relatives of those who do not carry enough life insurance. When using fear appeals, the advertiser must be sure that the appeal is strong enough to get the audience's attention and concern, but not so strong that it will lead them to 'tune out' the message (Berkowitz et al, 1994).

The use of fear as a motivation in advertising places emphasis on the severity of the threat. Zeitlin and Westwood (1986) found that fear appeals range in intensity from mild to severe. The research suggests that in order to be most effective (not just attention getting), fear-based messages should present a mild to moderate threat and provide a do-able solution. If the fear instilled is either too severe or not followed up with a reasonable solution, the viewer will not be able to surmount his/her sense of dread towards the

advertisement. In a similar vein, negative advertisements (advertisements in which the viewer is exposed to annoying or unpleasant creative content) can also be effective if negative technique is used to promote a product benefit. This situation is often referred to as the "love that product, hate that ad" syndrome.

Humor is another frequently used emotional technique that must be employed with caution (Kover, Goldberg and James, 1995). Some advertisers view humor as a 'cannot lose' method for enticing viewers into paying attention to the message. However, it is important that the humorous creative technique does not result in a loss of product message. Research by Kover, Goldberg and James (1995) indicates that in most cases, humor has little on viewers' interpretations of advertising effectiveness. Humorous appeals imply either directly or more subtly that the product is more fun or exciting than competitors' offerings. As with fear appeals, the use of humor is widespread in advertising and its use can be found in many product categories (Berkowitz et al, 2002).

In accordance with the theory that consumers choose brands to fulfil both rational and emotional needs, it is not surprising to discover that advertisements which evoke the notion of personal enhancement have been found to be highly effective (Kover, Goldberg and James, 1995). Messages that play to consumers' desires for achievement of the ideal self arouse high levels of message empathy and in turn, a liking for the advertisements as well as purchase desire. Nike's "Just Do It" campaign is a prime example of successful advertising based on consumers' desire to achieve the ideal self.

Researchers use a variety of verbal, visual and physiological response tools to measure consumers' emotional responses to advertising. Verbal measurement scales involve extensive adjective checklists which are often viewed as time consuming and lengthy for users to complete. Visual measurement tools include dial turning instruments and the Self Assessment Manikin (SAM). Morris (1995) supports the use of the SAM as an easier method for pleasure-arousal-dominance (PAD) measurement that commonly uses verbal listings.

Finally, physiological response tools include the galvanic skin response meter and pupil dilation monitors which base emotional response levels on changes in the physical state of the viewer. These measurement tools provide the benefit of immediate response

measurement, which in many cases, cuts through the clutter of respondent self-monitoring, a situation which may occur when using either verbal or visual measurement tools (Kover, Goldberg and James, 1995)

Sex appeals on the other hand suggest to the audience that the product will increase the attractiveness of the user. Sex appeal can be found in almost any product category from automobiles to toothpaste. Unfortunately, many commercials that use sex appeal are only successful at gaining the attention of the audience, they have little impact on how consumers think, feel, or act. Some advertising experts even argue that such appeals get in the way of successful communication by distracting the audience from the purpose of the advertisement (Berkowitz et al. 1994). Kibera (1998) confirms that sex is an appeal that has often been used as an illustrating device for advertising messages. However it might not be very effective in getting some messages across. Kibera asserts that it is likely that in many cases consumers focus attention on the sex object while ignoring the sponsor's message.

2.4 Sex appeal

In a broad sense, sex appeals can be defined as messages, whether as brand information in advertising contexts or as persuasive appeals in marketing contexts, which are associated with sexual information (Reichert et al. 2001). According to Cravens et al. (1996), sex appeals are described as appeals that suggest that using a product will make the consumer more attractive to the opposite sex. More specifically, sex appeal can be defined as the degree of nudity or sexual explicitness. Sex appeal has different dimensions such as nudity, sexual attractiveness, or sexual suggestiveness (Bello *et al.*, 1983). For exploratory purposes, nudity can be used to represent the different degrees of sex appeal. Models featuring a low level of sex appeal in the advertisements wear more conservatively than those featuring a high degree of sex appeal. For example, a female model wearing a T-shirt represents a low level of sex appeal, the same model wearing a bra top represents a high level of sex appeal.

Belch et al. (1999) examined the effects of sexual advertising appeals on cognitive processing and communication effectiveness and found that sexual appeals interfere with message comprehension, particularly when there is substantial information to be processed. It also found that more product-related thinking occurs in response to non-

sexual appeals, and that visual sexual elements in the advertisement are more likely to be processed than the verbal content, drawing cognitive processing away from product or message evaluation. These and other findings support the theory that sexual advertising appeals often detract from the processing of message content. These are strong indications that the type of interest that sex evokes often stops exactly where it started—with sex. If a sexually suggestive or explicit illustration is not relevant to the product advertised, it has little effect on consumer's buying intentions. Some researchers have concluded that nudity may negatively impact the product's message. This highlights the potential risk of sexually oriented advertising, the advertiser may be giving up persuasiveness to achieve "stopping power" (Schiffman et al, 2003)

One consistent idea seems to run through Belch et al (1999), and Schiffman et al (2003), regarding sex in advertising. The advertiser must be sure that the product, the advertisement, the target audience, and the use of sexual themes and elements all work together. When sex is relevant to the product, it can be an extremely potent copy theme. Jockey International, Inc introduced a campaign targeted to young, savvy shoppers, both male and female. The advertisements show groups of attractive "real" people (not professional models) who share a common profession or interest (e.g. actors, or doctors, or ranchers) with their pants dropped around their ankles, smiling, and showing off their colorful jockey briefs. The tag line on each advertisement is "let 'em know you're Jockey." These advertisements not only use sex appeal, they are also relevant to the product being advertised, in this case, the jockey briefs (Schiffman et al, 2003).

Kardes (1999) contends that many advertisements use sex appeal to sell. Sexy models draw attention to an advertisement and generate positive effect. But Reichert (2005) asks "what is it about sex and sensuality that attracts attention, holds interest, and actually gets consumers to buy the associated products?" In one study on the effect of sex in advertising, male subjects viewed an advertisement featuring a sexy female model caressing a new car (Smith and Engle, 1968). In the control condition, subjects viewed the exact same advertisement and without the female model. The mere presence of the model led subjects to rate the advertised car as faster, more appealing, more expensive looking, and better designed. More over, when asked later, subjects refused to believe that

the presence or absence of the female model could have influenced their judgments of the automobile in any way (Kardes, 1999).

Advertisements on sex and vanity are best recalled (Butterfield, 1999). Clearly, consumers process advertisement messages according to what they see as important to themselves. What makes an advertisement (or a person) attractive? People perceive the world through their senses- sight, sound, smell, taste, touch. So advertisers can appeal to people in any of these five ways to attract them. In advertising and in life, individuals are the master of how people perceive. According to (Giolitto 2005), solid branding is simple, direct, and consistent - and appeals to the customer by way of their senses. This kind of attractive advertising results in sales. Attraction is not only about a visual, auditory and tactile presentation, but it is also about pure energy. The key is subtlety. Energy that is too strong sends people running the other way!

Giolitto (2005) gives an example of firms attracting their customers with advertising that intrigues, teases, and piques their curiosity. For instance, visualizing a reader meandering along, exploring a website with its tasteful, understated message and thought-provoking design. They are not really thinking much about it on a conscious, active level. But underneath, it is sinking in and getting to them, slowly but surely. Tasteful design, short copy and text which is easy on the eyes attracts a customer!

According to Giolitto (2005) the most important and yet most often overlooked fact about attractive advertising is "emotionally connecting with one's audience". Giolitto alleges that the customer must be talked to the way Disney talks to theirs. They should be shown love. This is to be done in written materials, and in daily interactions with them. They should feel like they are being heard, catered to, appreciated and understood. For advertisements to be sexy, they need to attract and mesmerize the key customers. Companies do this by stimulating the senses, directing and focussing energy. In doing so, they are able to establish an emotional connection with the customer.

2.4.1 Sex appeal in advertising

The purpose of advertising is to convince people that products are of use to them in one way or another. If people agree, they will buy them. However, advertising must do its job very quickly; it does not have the time or the space to go into detail or explanations. For

many products it is possible to find (or invent) a sexual connection (Taflinger, 1996) Sex appeal can be found in the visual, audio, and verbal elements of advertisements and can be portrayed to varying degrees (Gould, 1994) Since the mid 1960s, the use of sex appeal in advertising has been increasing in Western countries and becoming more overt as advertisers attempt to find ways to break through the media clutter (La Tour and Henthorne, 1994). Price (2002) even claimed that sex appeal has become one of the most popular and effective tactics in mainstream consumer advertising in most of the Western countries such as the United States

Previous empirical studies identified that sex appeal serves a number of crucial roles in advertising including attracting initial attention (e.g. Reid and Soley, 1983), enhancing recall (e.g. Steadman, 1969), evoking emotional responses (e.g. Courtney and Whipple, 1983; Hoyer and MacInnis, 2001), and increasing persuasion (e.g. La Tour, Pitts, and Snook-Luther, 1990, Saunders, 1996) as well as buying intention (e.g. Grazer and Keesling, 1995) Recently, Reichert *et al.* (2001) summarized that using sex appeal in advertising can grab attention, augment recognition, bolster brand image, increasing receivers' interest in processing the advertisement, and enhance persuasion

However, a number of researchers (e.g. Grazer and Keesling, 1995) also pointed out that there are uncertainties associated with using sex appeal and that sex appeal is only effective when used appropriately. For example, previous studies (e.g. Judd and Alexander, 1983, Severn *et al.*, 1990) have consistently demonstrated that sex appeal attract attention to the advertisement, but does little for the advertised brand and product. In other words, sexual content may be eye-catching and entertaining, but it may not be communicative and might distract the viewer from the main message. Stewart and Furse (2000) also contended that sex appeal might increase attention to the advertisement, but not necessarily enhance recall or positive attitudes towards a brand. Moreover, previous studies (e.g. Bumler, 1999) also suggested that inappropriate and excessive use of sexual content might lead to negative associations of the advertised brand. As the level of nudity and eroticism increase, the intended communication effects either become negative or dissipate (e.g. La Tour *et al.*, 1990). More recently, Brown (2002) claimed that overly blatant applications of sex as an attention grabber can be counterproductive

Tifflinger (1996) further stipulates that the use of sex in advertising to women is a much more difficult proposition. A man's physical appearance plays a role, suggesting health and strength, but her instinctive concern is the long-run, not the short-term. However, these factors are almost impossible to put in any one advertisement, there is not enough time or space to set up the appeal *and* sell the product. Thus, it is not common for advertising to use sex as an appeal for women. To sell to a woman, advertising relies on that modern idea about how men and women relate, that is romance. Romance fits into the woman's intellectual view of relationships since its major element, courtship, the process by which men apply to be and women select mates, is the discovery of how the male does or does not satisfy her societal criteria for a suitable sexual partner. The romantic appeal hardly contains the blatant sexual messages that appear in advertisements aimed at men since such messages would counter the intellectual view. Although an advertisement may use a man's body as an attention-getting device, he is usually shown in a romantic rather than sexual context.

2.4.2 Gender differences in responses to sex appeal advertising

The usage of sex appeal advertising is becoming increasingly gender specific, which means a sex appeal advertisement often specifically targets one gender rather than the opposite gender (Tifflinger, 1996). Although previous research is far from consistent about the effectiveness of sex appeal, marketers generally believe that males and females react differently to diverse forms of sex appeal due to their own implicit sexual and personal motivations and desires (La Tour and Henthorne, 1994, Costa, 1994). In advertising it is easy to get a men's attention by using women's bodies and associating getting the woman if he buys the product. The advertisement spends no time discussing her qualifications for sexual desire. The female's mere existence is enough. Mitigating this instinctive view is the intellectual, most men are aware that women are less concerned with mere anatomy. Women are looking for more. Thus, advertising can show the woman and sell the product on the basis of "women want this [product] in a man. Get the product, get the woman." The sexual connection is much easier to set up for men than for women. Men have minimal criteria for sexual desire, basically, they are concerned with a woman's anatomy—as long as a woman looks young enough and healthy, she is

desirable. Men also consider her beautiful, since to a male beautiful and sexually attractive are virtually synonymous.

Kibera (1998) confirms this by stating that marketing researchers have found that sexual appeals work differently for males and females. A number of researchers (e.g. Yovovich, 1983, Garrett, 1993) believe that men and women have different perceptions about what is sexually attractive or being sexy. They found that males are most sexually aroused when presented with nudity, but sources that are romantic are most noticeable to their female counterparts (Anne, 1971). Taflinger (1996) claims that many advertisements targeted towards men use partial or complete female nudity while many advertisements targeted towards women often use elements of courtship, love and romance rather than nudity. Taflinger (1996) also stated that for females, sexual appeal is generally a mixture of factors including their physical, emotional, and physiological needs, not just appearances.

As the biological and psychological needs of males and females differ, the effectiveness of sex appeal is gender related (e.g. Richmond and Timothy, 1982, Bhat *et al.*, 1998, Grazer and Keelsing, 1995). For example, Garrett (1993) claimed that advertisements using female models tend to attract both the attentions of female and male audience in almost equal amounts. However, if a male model is used, only females tend to have an interest increase. Due to the gender differences in responses to sex appeal, Reichert *et al.* (2001) warned that sex appeal may be effective to one gender but may be offensive to the opposite gender.

In a research study conducted by Liu *et al.* (2006) in South China to explore the gender differences in Chinese consumers' responses to sex appeal advertising, four advertisements designed for the same fictional brand but featuring different genders and different levels of sex appeal were tested in the experiments. The findings were that males and females only differed significantly when they were exposed to the advertisements featuring a male model with a low level of sex appeal. No significant differences were found between male and female consumers regarding some other three advertisements featuring a male model with high level of sex appeal or featuring a female model with a low or high level of sex appeal. Further analyses on male or female consumers' responses to the four advertisements found that females had significantly different attitudes towards

the advertisements, whereas males did not. The study practically implied that advertisers must take careful consideration if they are going to use sex appeal in their advertising to the Chinese consumers. Particularly, they must first take into account whether an advertisement targets a male or female audience.

Hawkins et al (1995) contend that customers at times have little interest in a firm's products. At such times marketers responsible for developing campaigns designed to increase the number of users for the firm's products employ two strategies, namely, to utilize stimulus characteristics such as full-page advertisements, bright colors, animated cartoons and so on, to attract attention to the advertisement. The second strategy is to tie the message to a topic the target market is interested in. Sex, in the form of attractive models, is frequently used. For example, Black Velvet whiskey used "sexy" women in black velvet dresses in its advertising. Sales increased from 150,000 cases a year to almost 2 million, in part because as per Goldschmidt (1982), "the slinky women gave it extremely high brand awareness among men". Thus, it is clear that sex is a strong appeal to use in advertising. However, it is a gender-linked appeal. Whereas sex easily sells to men, it is an adjunct to women. Advertisers aim products and services at a specific audience, a target, those most likely to buy the product or service. Since many products or services are intended for one gender or the other, the use of sex appeal varies.

2.5 Influence of sex appeal advertising on consumer purchase intention

According to Kotler (1991), the purchase decision process involves five stages, namely, Problem recognition, Information search, evaluation of alternatives, purchase decision and post-purchase behavior stage. It is however in the evaluation stage that the consumer ranks brands and forms *purchase intentions*. The consumer's purchase decision will be to buy the most preferred brand, but two factors come between the purchase intention and the purchase decision. These are *attitudes of others*, and unexpected *situational factors*. Thus, purchase intentions do not always result in actual purchase choice. They may direct purchase behavior, but may not fully determine the outcome.

Products have a significance that goes beyond their functional utility. This significance stems from the ability of products to communicate meaning (Hirschman, 1981,

McCracken, 1986) Products are symbols by which people convey something about themselves to themselves and to others (Holman, 1981, Solomon, 1983) This symbolic meaning is known to influence consumer preference All commercial objects have a symbolic character, and making a purchase involves an assessment, whether implicit or explicit, of this symbolism (Levy, 1959) The symbolic meaning of products has become increasingly important Nowadays, differentiating products based on their technical functions or quality is difficult (Dumaine, 1991; Veryzer, 1995) Symbolic meaning provides another way to differentiate products Due to symbolic meaning otherwise indistinguishable products become differentiated in the eyes of the consumer Salzer and Strannegard (2004) recently stated With the abundance of products in the western world, the managerial challenge, it seems, has become that of differentiating similar products

The automobile is a powerful symbol that has stirred the dreams and ambitions of men and women for 100 years Cars created of passion, remain even more alluring today They call consumers to understand their hold on them and their important contribution to the human experience Lalique (2004) began to discover, as part of the Memorial Art Project, many very sensual images of beautiful young women depicted in the memorial art in the cemeteries he was visiting The use of the nude figure was particularly common in France, Russia, and Italy Lalique produced some of the most desired and beautiful after market hood ornaments for the classic automobiles of the 20s and 30s He photographed classic automobiles, particularly their hood ornaments and began to find very similar images to the art forms in the cemeteries A classic pose of female goddesses leaning into the wind began to show up in the form of automobile hood ornaments in the early 1920's One of the defining images was that of the Rolls Royce's "spirit of Ecstasy" a winged goddess on the bow of automobiles leaning both into the wind and the unknown and promising future

Lalique further states that in the 1920s and 1930's, people experienced great passion and excitement as a result of their new love affair with the automobile Car manufactures got into the act by adding their own line of Hood art on production of cars for the working man The most common theme was the "Flying ladies" (*see appendix 4*) often very sensual and frequently erotic representations of the female form In an additional juxtaposition, ships, cars and airplane are usually experienced as having a female identity

The theme of sex appeal emerges in many design elements, particularly in automobiles. The goddess not only serves as the hood ornaments but is embodied in the graceful and sensual lines and form of the car itself (see appendix 4). The complex role of the feminine goddess is not only embodied in the vehicle in this way but it also implies that the car driver enters into an intimate dance with the machine and experiences profound joy in possession of the object. These images and their associated symbols explore a collective yearning to understand the human condition, our vulnerability, our mortality, renewal, redemption and the terror of the unknown. These are the deep issues seeking transcendence and result in a profound desire to understand the meaning of our existence.

During product development, companies manipulate aspects of the product in order to increase consumer preference. Previous studies have shown that, with regard to the symbolic meaning of products, self-congruence is an important factor in directing consumer preference. Consumers prefer products and brands with a symbolic meaning that is consistent with their self-concept. Self-congruity theory (Sirgy, 1982) suggests that consumers compare their self-concept with the product-user image of a product. The product-user image is defined as "the stereotypic image of the generalized product user". Motivated by self-consistency, people are expected to prefer a product with a product-user image that is congruent with their self-concept. In other words, people prefer a specific product because they see themselves as similar to the kind of people that are generally thought to use this product. Many studies found supporting evidence for this user-image congruence effect (Dolich, 1969; Ericksen and Sirgy, 1989, 1992; Grubb and Hupp, 1968; Heath and Scott, 1998; Hong and Zinkhan, 1995; Landon, 1974; Malhotra, 1996; Sirgy, 1985). Another self-congruence effect is found with respect to brand personality. Aaker (1999) found evidence for a brandpersonality congruence effect. People prefer brands with which they share personality characteristics. Moreover, congruence between brand personality and the consumer influences the relationship that develops between the consumer and the brand (Aaker et al., 2004; Fournier, 1998).

Richard Pietruska, Automotive artist and professor at the Art Centre College of Design in Pasadena, California who has helped shape the mind of Chris Bangle, chief of BMW design, and those of other leading automotive designers says "everyone draws inspiration from these things. A lot of automotive forms now have smiling faces or they have

frowns" Pietruska designed a provocative sculpture called Veronique GT (see appendix 4). A polished plum-coloured head, back, hips, and buttocks hang between the grille and rear fenders. Facing downwards, the female figure floats over a polished steel surface as a hollow black roofline bends over the torso to complete her coupe-like form. She is as much a woman as she is a machine. Wrapped under her black spandex cover, Veronique's swooping lines may be mistaken for that of the French coupe that inspired Pietruska's design. Pietruska says "the French are a sensual nationality; they came out with more sensual designs than any other manufacturer of their time" (Anderson, 2006).

Veronique GT started as a 5-inch thumbnail sketch Pietruska sketched while toying with the concept of Rolls-Royce hood ornament. Two decades before French designer Figoni et Falachi achieved the sexy curves of the rare 1938 Talbot-Lago Teardrop Coupe, it became fashionable to mount a figure on to the hood of one's automobile. Sir Henry Royce resisted this fashion for his classy brand. However, after sculptor Charles Skykes created *the whisper* (a small statue of a woman in flattering robes) for a private client, Skykes won Rolls-Royce's corporate commission, and designed the *Spirit of Ecstasy*. This classic trademark first leaned forward over the hood of a Rolls-Royce Silver Ghost in 1911, with arms outstretched, and holding the folds of her blowing gown (see appendix 4). In the spirit of Pietruska's artistic ecstasy, a shiny silver car perches above the grille on the back of Veronique's head. To guarantee accuracy, Pietruska worked with a live model. He wanted to make sure that everything, including the fenders, grille, and roofline, belonged to the form. The headlights are noticeably coming out of the shoulder, and not the obvious location (Anderson, 2006). Gaya (2006) introduces the appearance of the Mercedes E-Class 350 (see appendix 4) as follows,

"Mercedes-Benz styling has gone from old-world formal, with simple, almost austere lines, to an increasingly less formal look. With its elegantly-sculpted, almost coupe-like lines, today's E-Class are almost 'business casual' in comparison with their older predecessors. Traditional elements are there, in the ever lower and wider Mercedes-Benz grille and the proudly-standing three-pointed star above it, as are more recent additions to the company's design language in the form of the quad oval headlights and the front fenders that take their shape from them. But the graceful shape of the passenger cabin is more that of a coupe than a formal saloon, and the car's proportions are athletic without being muscle-bound." (pg 7).

The description of the Mercedes-Benz E-Class 350 gives it a sensuous look, much like Veronique GT (see appendix 4). It is elegantly sculpted, and has the 'ever lower and wider traditional grille, and the proudly standing three pointed star above it. This famous star is a hood ornament comparable to the Rolls-Royce's *Spirit of Ecstasy*. The 'quad oval headlights' are noticeably coming out of the shoulder, just like Pietruska's design of Veronique GT

From psychology it is known that similarity of personality has a positive influence on attraction. There are two main theories of human attraction: one theory states that "opposites attract" and the other states that "similarities attract". The first theory states that people are attracted to others who complement them. The "similarities attract" theory, otherwise known as "homogamy", states the contrary: people are attracted to others who are similar to themselves. Research has mostly found confirming evidence for the similarity-attraction relation (Antill, 1983, Nias, 1979). College students prefer roommates with similar personality traits (Carli et al., 1991). Furthermore, similarity in personality is an important factor in long-term relationships. Spouses with similar personality characteristics report greater marital happiness (Antill, 1983, Barry, 1970). In analogy to user-image congruence, we converted the similarity-attraction relationship of human interaction to a product-personality congruence effect. Consumers were assumed to compare themselves with the personality of a product variant and expected to prefer product variants with a personality similar to their self-concept.

As suggested by Kleine et al. (1993), ordinary products used in everyday life also have symbolic meaning. The product type most frequently used as the stimulus product for publicly consumed, high status products is a passenger car (Malhotra, 1988). Previous research has shown that products can be designed to have a specific personality. Govers and Schoormans (2005) conducted a study to determine whether product personality congruence positively influenced consumer preference. The study showed that product-personality congruence has a positive effect on consumer preference. As a consequence, companies that design product according to a pre-determined personality that matches the personality characteristics shared by the members of their target group can create preference. When offering a range of product that fulfill the same functional need, yet

have different product personalities, a company enables more consumers to select a product that expresses their own individuality. As such, they can increase their market share. This is especially relevant in mature markets where differentiation in price and functionality is difficult. The positive effect of product-personality congruence is especially important in light of further individualization. People pride themselves on their independence and unique styles. Consumers feel good about their choices because they fit their own self-concept rather than the group norm (Solomon, 1999). Product-personality congruence links up with this development because it allows consumers to express their individuality.

In a study by Smith and Engle (1968) on the effect of sex in advertising, male subjects viewed an advertisement featuring a sexy female model caressing a new car. In the control condition, subjects viewed the exact same advertisement and without the female model. The mere presence of the model led subjects to rate the advertised car as faster, more appealing, more expensive looking, and better designed. More over, when asked later, subjects refused to believe that the presence or absence of the female model could have influenced their judgments of the automobile in any way (Kardes, 1999).

As advertisements directed toward women use male imagery, so too, advertisements for men occasionally use imagery resembling that found in advertisements directed toward women. The two great terms of opposition (Masculine and Feminine) structure the forms that consumption takes. They provide identities for products and consumers. In many car advertisements, the masculine model reflects masculine virtues. The keywords are masculine terms *power, performance, precision*. General Motors (GM) East Africa is advertising a Sports Utility Vehicle (SUV) Isuzu D-Max model. In the brochure advertisements, it is said "the Isuzu D-MAX is integrally compatible with your dynamic lifestyle". The D-MAX is characterized to have "passion and performance" (see appendix 4) and to be "ready for anything". Sometimes the car is a woman, responding to the touch and will of her male driver, after attracting him with her sexy body.

The Ferrari F430 Spider is advertised in Robb Report (2006) as "The ultimate package of sex and performance" (see appendix 4). For the Bentley continental, the advertisement says "The power is great, the handling is great. Like I told my wife, its better than sex-

with my mistress" (*see appendix 4*) The Dodge Viper SRT-10 Coupe has an advertisement which says "No frills All testosterone". Testosterone is a bodily substance (hormone) that causes the male animals to have male parts or qualities Another advertisement says "Pure shape, pure power, pure Z...It turns you on" But, as the juxtaposition of shape and power in this advertisement suggests, the car is not simply other, it is also an extension of the owner As he turns it on, he turns himself on Its power is his power; through it, he will be able to overpower other men and impress and seduce women

Many advertisements suggest sexual pleasure and escape, as in "Pure shape, pure power, pure Z It turns you on" Or "The all-new Chrysler Le Baron Beauty with a passion for driving" The Le Baron may initially suggest a beautiful female, with its "image of arresting beauty" and its passion "to drive" The advertisement continues to emphasize how it "attacks the road with a high torque, 2.5 fuel-injected engine And its turbo option can blur the surface of any passing lane" Thus, the object of the pleasure hardly has to be female if it is beautiful or sleek The car is an extension of the male that conquers and tames the (female) road: "Positive-response suspension will calm the most demanding roads" The car becomes the ultimate lover when, like the Honda Prelude, it promises to combine power, "muscle," with finesse

Gaya (2005) analyses the Subaru Forester, (*see appendix 4*) a model that won the first prize in that years Total Motor Show at Kenyatta International Conference Centre (KICC) grounds The article says of the Forester "Combining a commanding driving position with saloon car refinement, interior versatility with powerful performance, agile handling and the rough road ability no ordinary estate can provide Beckoning you inside to sample the delights of a long drive, where you can feel the benefits of Subaru's unique philosophy come to life in your hands" The article continues "Subaru knows that for pure pleasure on the open road, drivers want control when gear changes are made That's why the E-4AT is available with SPORTSHIFT on 2.5XT models, to give you slick manual changes" Another Internet advertisement targeting both male and female buyers for a Chevrolet Corvette says "This car screams sex appeal It's fast, it's powerful, it's a bad car" (*see appendix 4*) Thus, like in the advertisement for the Chevrolet Corvette, automobile advertisements play with androgyny and sexuality, the pleasure is in the union and confusion of form and movement, sex and speed As in any sexual union, there is

ultimately a merging of identities, rather than rigid maintenance of their separation (See *Cayenne models advertisement in appendix 4*). This may sound perverse, but it sells

Power, performance and precision as a complex of traits finds its strongest emphasis in automobile advertisements. The car performs on the road, the driver performs for women, even in the parking lot, as Michelin suggests in its two-page spread showing a male from waist down resting on his car and chatting up a curvaceous female "It performs great And looks great So, it not only stands out on the road, but in the parking lot Which is one more place you're likely to discover how beautifully it can handle the curves" As *power, precision, and performance* runs as a theme throughout advertising to men, so too do references to the business world Cars, as we have seen, promise to share their owner's professional attitude and aggressive drive to beat out the competition One performance advertisement states, "There's a new Renault sports sedan called GTA Under its slick monochromatic skin is a road car with a total performance attitude . . . It's our hot new pocket rocket " In this example, the car, like the driver, has a total performance attitude That is what works The slick monochromatic skin, like the suit, makes a good impression A car, like its owner, must have what it takes It must be able to go the distance faster and better than the competition This point is explicitly made in advertisements in which the car becomes a means through which this masculine competition at work is extended in leisure In this competition between products, the owners become almost superfluous But the advertisements, of course, suggest that the qualities of the car will reflect the qualities of the owner, as opposed to the purely abstract, a personal quality of money needed for purchase

2.6 Measures of Purchase Intention

In a study by Kim and Thorndike (2000), consumers' intention to purchase a product was used as the ultimate dependant variable The study found that favourable attitudes towards a product significantly predict intention to purchase a product According to Fishbein's theory of reasoned action (Fishbein and Ajzeh, 1975), consumer's purchase intention serves as a mediator between their attitudes towards a product and their actual purchase behaviour By noticing a high correlation between purchase intention and purchase probability, Gruber (1971) suggests that intention provides a link between consumer's reaction to products and their acquisition or use of the products Thus,

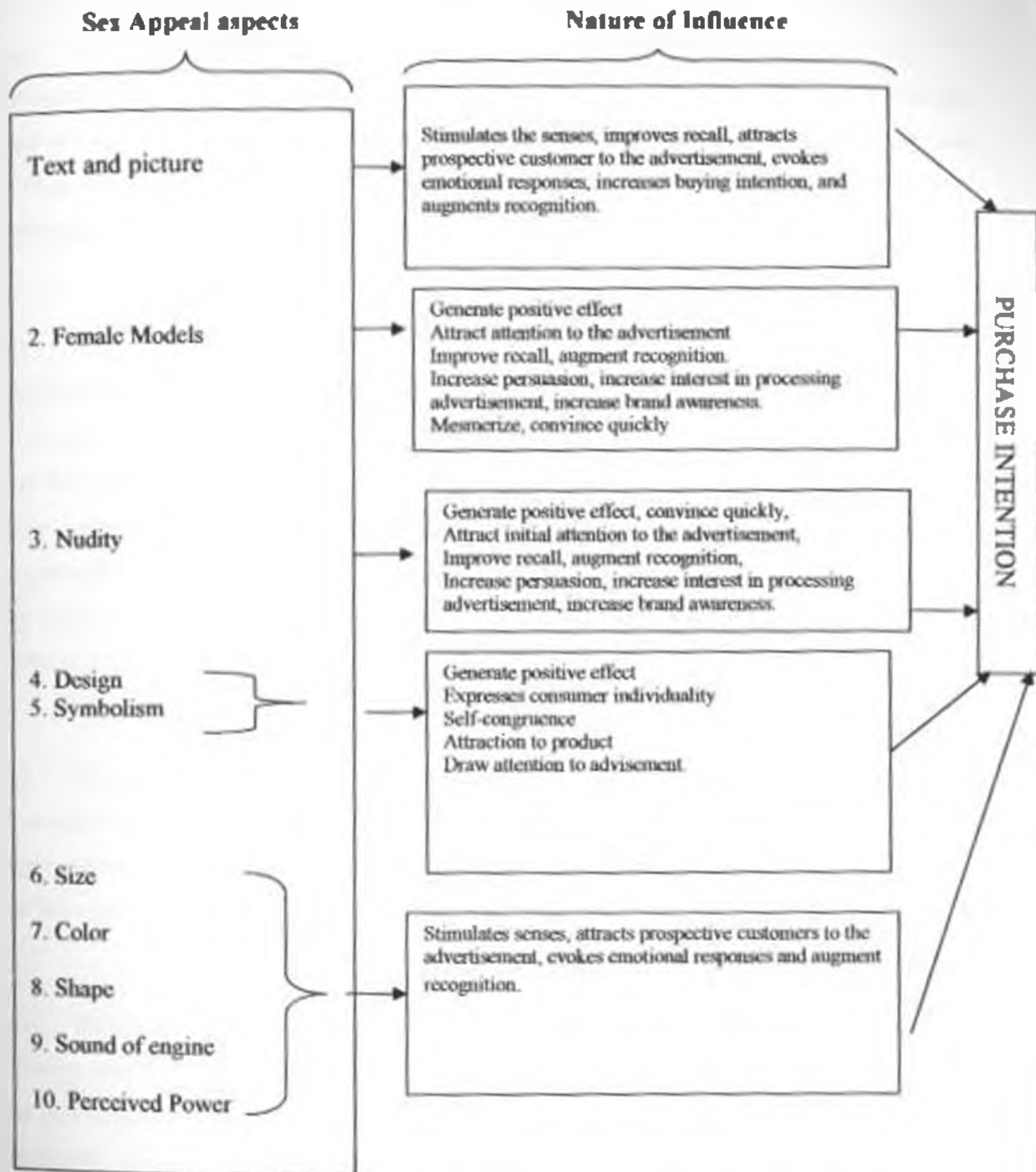
intention has been used in numerous studies as an alternative measure of purchase behaviour.

2.7 Summary of literature review

The formal motor vehicle sector plays a most significant role in the entire economy (Bennett, 2006). It deals with new cars and provides jobs for millions of people, generates billions of shillings in revenues, and provides the basis for a multitude of related service and support industries. Advertisers in the sector must apply creative devices to educate consumers on the importance of maintaining a healthy national fleet. According to Reid & Soley (1983), sex appeal is considered an effective method in advertising. Research on sex appeal may help Marketers to more effectively embrace its use in motor vehicle advertising, product design and targeted campaigns. This will give consumers a selection of products that expresses their own individuality by having a product range that fulfill the same functional need, yet have different product personalities. In doing so, they will increase their market share in new motor vehicle purchases. The industry is operating in a globalized economy where markets are characterized by high levels of competition (Kotler, 2003). To reduce production costs, Kenyan advertisers use standardized advertising campaigns, with no knowledge of what the manufactures had in mind when designing the products. Research in the area of sex appeal in motor vehicle advertising has revealed that sex appeal can be incorporated in the design of a car. An advertiser with this knowledge will be able to develop more effective and targeted marketing strategies. Aspects of sex appeal such as attractive female models, nudity and the use of sexually suggestive texts and pictures influence motor vehicle purchase and are important for the advertiser. Understanding symbolism in motor vehicles design gives better knowledge of products in order to be able to target the right consumer. Studies have found that favorable attitudes towards a product significantly predict intention to purchase a product, and thus the focus of this study is the extent to which the use of sex appeal in advertising influences the purchase intention of saloon cars by MBA Module II students at the University of Nairobi.

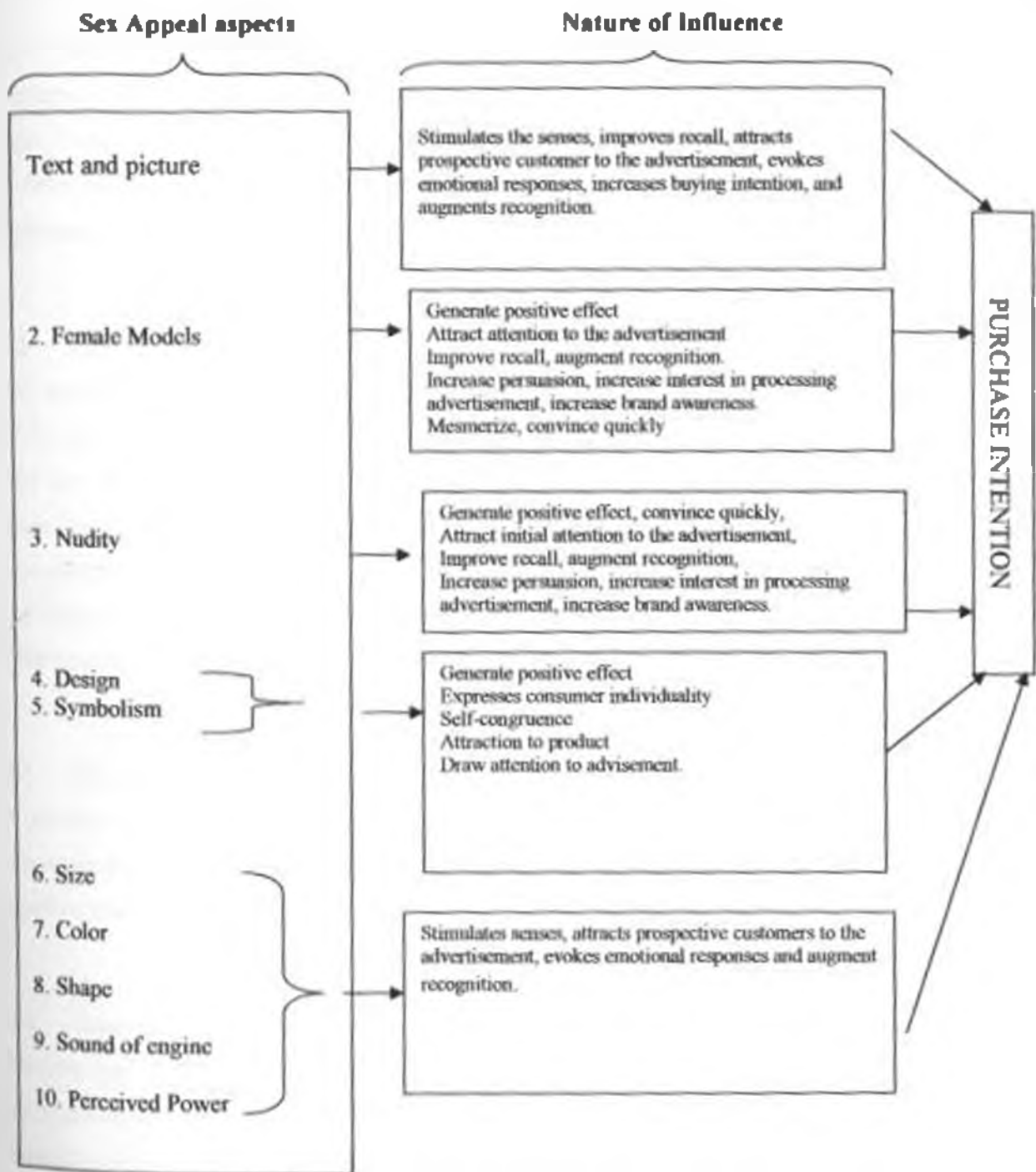
A SUMMARY OF SEX APPEAL ASPECTS INFLUENCING MOTOR VEHICLE PURCHASE INTENTION

FIGURE 1.



A SUMMARY OF SEX APPEAL ASPECTS INFLUENCING MOTOR VEHICLE PURCHASE INTENTION

FIGURE 1.



CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Research Design

The study used a cross-sectional survey design. Coopers and Emory (1995) assert that this type of research design is appropriate in getting answers from several individuals at one point in time. The study was descriptive in determining the extent to which the use of sex appeal influenced the purchase intention of motor vehicles in Kenya.

3.2 Population

The population of interest was all University of Nairobi's MBA parallel students. The choice of this group was based on the fact that they range between middle and high-income earners that have the potential to buy or replace the vehicles that they own. Besides, this group was more learned and had the ability to critically analyze advertisements and make choices accordingly. The complete list of the MBA parallel students as at June 2006 obtained from the University's admission office was used as the population frame. Out of this list, a total of 1200 students were in session.

3.3 Sample and Sampling design

A sample size of 120 students was used for the study. This sample size was considered representative of the entire population. Convenience sampling design was used to select the students who will be interviewed.

3.4 Data collection

Primary data was collected using a structured questionnaire. Given the nature of the study, the questionnaires were personally administered by the researcher and his assistants. The researcher administered the questionnaires by identifying groups of MBA students in a class, distributing the questionnaires to them, giving clear instructions on how to fill the questionnaires, and projecting colored images in the questionnaires on the wall for all to see as they responded to questions. This method saved on the time of data collection, and on the

printing expenses which would have been incurred in producing colored pictures as they appeared in each questionnaire. The method also ensured a higher response rate than if the drop and pick method was used. The questionnaire was divided into two sections. Section A contained general information about the students under study. Section B had questions investigating the extent to which sex appeal influenced motor vehicle purchase intention.

3.5 Operational Variables

In order to operationalize sex appeal influence on motor vehicle purchase intention, the variables were defined as shown in appendix 3. The questionnaire used dichotomous and 5-point likert scale questions to determine the extent to which different aspects of sex appeal influenced motor vehicle purchase intention.

3.6 Data Analysis

Collected data was analyzed using the descriptive statistics since the study was modeled on the descriptive design. Data on section A of the questionnaire was analyzed using frequencies and percentages. Data on section B was analyzed using mean scores and standard deviation in order to determine the extent of influence of sex appeal in advertising on the purchase intention of saloon cars. In order to determine if such influences differ between male and female students, cross tabulations was done.

CHAPTER FOUR

DATA ANALYSIS AND FINDINGS

4.1 Introduction

This chapter contains summaries of data findings together with their possible interpretation. The chapter has been divided into two sections; the first section analyses demographics of the respondents. Part two analyses the extent to which the use of sex appeal in advertising influences the purchase intention of saloon cars and whether the influence differs between male and female students' purchase intention. One hundred and twenty (120) questionnaires were distributed to the respondents out of which one hundred (100) responded. This gave a response rate of 83%.

4.2 Demographic profile of the respondents

The demographic profiles of the respondents considered in this included the gender of the respondent, age and net income per month.

4.2.1 Gender of the respondent

The usage of sex appeal advertising is becoming increasingly gender specific, which means a sex appeal advertisement often specifically targets one gender rather than the opposite gender (Taflinger, 1996). Males and females react differently to diverse forms of sex appeal due to their own implicit sexual and personal motivations and desires. The respondents were asked to indicate their gender. Table 4.2.1 below shows their responses.

Table 4.2.1: Gender of the respondents

Gender	Frequency	Percent
Male	66	66.67
Female	33	33.33
Total	99	100

The research findings indicate that 67% of the respondents were male while 33% were female. This shows that majority of the respondents were male.

4.2.2 Age of respondents

The age of the respondents influence their purchase intentions and people from different age groups react differently to advertising messages. The respondents were to indicate the age brackets in which they fall.

Table 4.2.2: The ages of the respondents

Age bracket	Frequency	Percent
Below 30	39	40.63
31 to 40	49	51.04
41 to 50	5	5.21
51 to 70	3	3.13
Total	96	100

From the findings 41% of the respondents were aged below 30 years, 51% were aged between 31 – 40 years, 5% were aged between 41-50 years while 3% were aged between 51-70 years. This shows that majority of the respondents were aged forty years and below.

4.2.3 Net Income per month

The income level of an individual determines their purchasing power and influences their product choice. The respondents were to indicate their monthly income.

Table 4.2.3: Net Income per month

Net income (Ksh)	Frequency	Percent
30,000 to 50,000	27	27
50,001 to 100,000	44	44
100,001 to 200,000	24	24
200,001 & Above	5	5
Total	100	100

From the findings, 27% of the respondents had a monthly income of between Ksh 30,000 – 50,000, 44% between 50,001 – 100,000, 24% between 100,001 – 200,000 while 5% had a monthly income of 200,001 and above

4.3 Influence of sex appeal on purchase intention

According to Reid & Soley (1983) the use of sex appeal is considered an effective method in the advertiser's arsenal, since one of the major goals of advertisers is to attract consumer attention to an advertisement. The respondents were presented with a five-point Likert scale to rate the extent to which sex appeal in advertising influenced their purchase intention of saloon cars. Where 1 - No extent and 5 - very large extent, the mean scores of "no extent" and "small extent" have been taken to represent a variable that had an influence to a small extent, equivalent to a mean score (MS) where $MS < 2.4$, the scores of a moderate extent have been taken to represent a variable that had a moderate influence on purchase intention, where $(MS 2.5 \geq 3.4)$. The mean scores large extent and very large extent have been taken to represent a variable that influenced the purchase decision to a large extent, where $MS 3.5 \geq 5.0$. A standard deviation (Std Dev) of above 1.0 indicates major variance on opinion of the respondents.

4.3.1 Text and picture aspect of sex appeal

Sex appeal can be referred to as is the degree of sexual explicitness. Sex appeal has different aspects such as sexually suggestive text and picture, attractive female models, nudity, sexually implicit product design, and sexually suggestive features such as size, shape, color and sound (see *fig. 1 on aspects of sex appeal*). Some advertisements have a low level of sex appeal, while some have a high level of sex appeal. High-level sex appeal aspects can be represented by the explicit use of nudity or partial nudity, while low-level sex appeal can be represented by implicit text and picture aspects. Respondents were shown a picture representing a low level of sex appeal in text and picture as shown below.



Picture 1: Text and picture – Nice eyes, Great behind

The respondents were to indicate whether they could recall the advertisements on picture 1. The results are indicated in the table 4.3.1.a below

Table 4.3.1.a: Advertisement recall

	Yes	No	Total
Male	34.38%	65.63%	100%
Female	36.36%	63.64%	100%

From the findings 34% of the male respondents could recall having seen the advertisement. 36% of the female respondents could remember having seen the advertisement. This shows that more female respondents could recall having seen the advertisement as compared to the male respondents.

The respondents were asked to indicate the extent to which the above advertisements in picture 1 would elicit certain responses. The table below shows how they were influenced.

Table 4.3.1b: Influence of Text and picture aspects of sex appeal

Influence	General		Male		Female	
	M S	Std Dev	M S	Std Dev	M S	Std Dev
Stimulates senses	3.69	1.21	3.76	1.23	3.55	1.18
Evoked emotional response	3.62	1.32	3.55	1.31	3.76	1.35
Increases interest in processing the advert	3.55	1.26	3.42	1.33	3.82	1.07
Its memorable	3.52	1.16	3.54	1.18	3.48	1.12
After the Advert general impression of car has improved	3.43	1.34	3.25	1.37	3.79	1.19
Attracts to the advertisement	3.42	1.27	3.40	1.28	3.45	1.28
Improves recognition	3.27	1.43	3.25	1.47	3.30	1.36
Attracts me to the car	3.27	1.40	3.42	1.36	2.97	1.45
The Advert is irritating	3.23	1.51	3.18	1.53	3.33	1.49
Leaves them with a positive feeling towards the car	3.18	1.47	3.19	1.47	3.15	1.48
The car will fit my needs	3.15	1.47	3.13	1.49	3.18	1.47
Convinced to buy such a car	3.03	1.45	2.90	1.40	3.30	1.53
Will seriously consider buying such a car	2.97	1.47	2.90	1.43	3.12	1.56
Increases my chances of buying the car	2.82	1.43	2.82	1.46	2.82	1.40
Average	3.30	1.37	3.27	1.38	3.36	1.35

From the findings to a large extent the advertisement stimulated the respondents' senses (3.69), evoked emotional response (3.62), increased interest in processing the advertisement, (3.52) and was memorable (3.52). On the other hand to a moderate extent, after the advertisement the general impression of car had improved (3.43), the respondents were attracted to the advertisement (3.42), had improved recognition (3.27), the advert was irritating (3.23), respondents were left with a positive feeling towards the car (3.18), felt the

car would fit their needs (3.15), were convinced to buy such a car (3.03), the respondents would seriously consider buying such a car (2.97) and felt that the advert increased their chances of buying the car (2.82). The standard deviations were relatively high indicating major variances in the opinions of the respondents.

The findings further show that to more female respondents there was increased interest in processing the advert, after the advertisement the general impression of car had improved and more female respondents were convinced to buy such a car as compared to the males. However, the male respondents were more attracted to the car as compared to the female respondents.

For both the male and the female respondents, the advertisement stimulated their senses, evoked emotional response, was memorable, they were attracted to the advertisement, it improved recognition, they were left with a positive feeling towards the car, they felt the car would fit their needs and it increased their chances of buying such a car.

A further advertisement represented in text and picture was shown to the respondents (see picture 2 below). This time, the advertisement had a higher degree of sexual explicitness in terms of the text. The results of their responses are shown in the table 4.3.1c.



"The power is great; the handling is great. Like I told my wife, it's better than sex—with my mistress."

Picture 2: Text and picture, Bentley Continental flying spur

Table 4.3.1c:
Influence of Text and Picture aspect of sex appeal-
Bentley Continental Flying Spur

Influence	General		Male		Female	
	MS	Std Dev	MS	Std Dev	MS	Std. Dev
Evokes emotional response	3.92	1.12	3.97	1.11	3.82	1.13
Attracts to the advertisement	3.81	1.19	3.91	1.15	3.61	1.25
Stimulates senses	3.80	1.21	3.76	1.19	3.88	1.24
After the Advert general impression of car is good	3.77	1.20	3.76	1.16	3.79	1.29
Will seriously consider buying such a car	3.72	1.19	3.70	1.21	3.76	1.17
Increases interest in processing the advert	3.71	1.12	3.85	1.08	3.42	1.17
Leaves them with a positive feeling towards the car	3.68	1.22	3.63	1.27	3.79	1.14
Convinced to buy such a car	3.65	1.25	3.61	1.25	3.73	1.26
The car will fit my needs	3.63	1.25	3.58	1.30	3.73	1.15
Increases my chances of buying the car	3.62	1.35	3.54	1.42	3.79	1.19
Improves recognition	3.60	1.29	3.72	1.32	3.36	1.22
Attracts me to the car	3.49	1.36	3.46	1.34	3.55	1.42
The Advert is irritating	3.42	1.30	3.40	1.24	3.45	1.42
Its memorable	3.28	1.40	3.33	1.36	3.18	1.49
Average	3.65	1.25	3.66	1.24	3.63	1.25

From the above table 4.3.1.c, to a large extent the advertisement evoked emotional response (3.92), the respondents were attracted to the advertisement (3.81), the advertisement stimulated the respondents' senses (3.80), after the Advertisement the general impression of

car was good (3.77), the respondents would seriously consider buying such a car (3.72), increased interest in processing the advertisement (3.71), the respondents were left with a positive feeling towards the car (3.68), they were convinced to buy such a car (3.65), and that the car would fit their needs (3.63), advertisement increased the respondent's chances of buying the car, improved recognition (3.60) and the respondents were attracted to the car (3.49). However, to a moderate extent the advertisement was irritating (3.42) and memorable (3.28). There were significant differences on the opinions of the respondents since the standard deviations were above 1.

The male respondents found the advertisement to be more attractive, their interest in processing the advertisement was increased and the advertisement improved recognition as compared to the female respondents. However, for the female respondents the advertisement increased their chances of buying the car.

To both the respondents, male and female advertisement evoked emotional responses, stimulated senses, was memorable, attractive, improved recognition, was irritating, left the respondents with a positive feeling towards the car, the respondents felt that the car would fit their needs, the respondents would seriously consider buying such a car and their chances of buying such a car increased.

4.3.2 Female Model

Attractive female models form another aspect of sex appeal. It is not uncommon to see a young female model in a sexually suggestive pose, embracing a new car. Those dealing in motor vehicles have to measure the success of such appeals on the purchase intention of vehicles. If these are known, firms may enhance their uses or change to other appeals considered more effective. Respondents were shown a picture of a female model representing a low level of sex appeal as shown below.



Picture 3: Female model embracing car

The respondents were to indicate whether they could recall the above advert. The results are shown in table 4.3.2a below

Table 4.3.2a: advertisement recall

Gender	Yes	No	Total
Male	46 15%	53 85%	100
Female	60 61%	39 39%	100

Of the male respondents 46% could recall the advertisement. 61% of female respondents could recall the advertisement. This shows that more female respondents could recall the advertisement as compared the male respondents

The respondents were to indicate the extent to which the above picture 3 would elicit the following

Table 4.3.2b: Female Model

Influence	General		Male		Female	
	MS	Std Dev	MS	Std Dev	MS	Std Dev
Stimulates senses	3.95	1.05	3.93	1.08	3.00	1.00
Is memorable	3.73	1.30	3.85	1.23	3.48	1.32
Attracts me to the car	3.54	1.37	3.55	1.35	3.52	1.42
Evokes emotional response	3.52	1.34	3.51	1.27	3.55	1.50
Attracts to the advertisement	3.48	1.32	3.61	1.22	3.21	1.49
The Advertisment irritating	3.45	1.46	3.48	1.42	3.39	1.56
The car will fit my needs	3.45	1.35	3.49	1.33	3.36	1.41
After the Advertisment general impresson of car has improved	3.44	1.42	3.51	1.31	3.30	1.63
Improves recognition	3.42	1.31	3.54	1.31	3.18	1.31
Convinced to buy such a car	3.28	1.46	3.36	1.41	3.12	1.56
Increases interest in processing the advert	3.24	1.31	3.36	1.25	3.00	1.41
I leave them with a positive feeling towards the car	3.20	1.41	3.24	1.34	3.12	1.58
Increases my chances of buying the car	3.14	1.41	3.10	1.39	3.21	1.47
Will seriously consider buying such a car	3.05	1.49	3.13	1.42	2.88	1.62
Average	3.42	1.38	3.48	1.31	3.31	1.48

From the above table 4.3.2 b, to a large extent the female model advertisement stimulated senses (3.95), was memorable (3.73), attracted the respondents to the car (3.73), evoked emotional response (3.52), was attractive (3.48), irritating (3.45) and the car would fit the respondents needs (3.45) On the other hand, to a moderate extent, after the advertisement the general impression of car has improved (3.44), the respondents had improved recognition (3.42), were convinced to buy such a car (3.28), increased the respondents interest in processing the advertisement (3.24), the respondents left with a positive feeling towards the car (3.20), increased the respondents chances of buying the car (3.14) and the respondents would seriously consider buying such a car (3.05)

The advertisement was more memorable, improved recognition and more attractive to the male respondents as compared to the female respondents

Both the male and female respondents felt that the advertisement stimulated their senses, was attractive, attracted them to the car, evoked emotional response, the car would fit their needs,

after the advertisement the general impression of the car had improved, were left with a positive feeling towards the car and increased chances of buying the car. There were significant differences on the opinions of the respondents since the standard deviations were above 1.

4.3.3 Nudity

Sex appeal has different dimensions such as nudity, sexual attractiveness, or sexual suggestiveness (Bello *et al.*, 1983). Nudity can be used to represent the different degrees of sex appeal. Models featuring a low level of sex appeal in the advertisements wear more conservatively than those featuring a high degree of sex appeal. For example, a female model wearing a T-shirt represents a low level of sex appeal, the same model wearing a bra top represents a high level of sex appeal. Respondents were shown a picture of a partially nude lady sitting next to a topless car. This picture represented a high level of sex appeal (see below picture 4). The findings were summarized as shown in table 4.3.3.



Picture 4: Partial Nudity – Lady and Car

Table 4.3.3: Partial Nudity Lady and Car

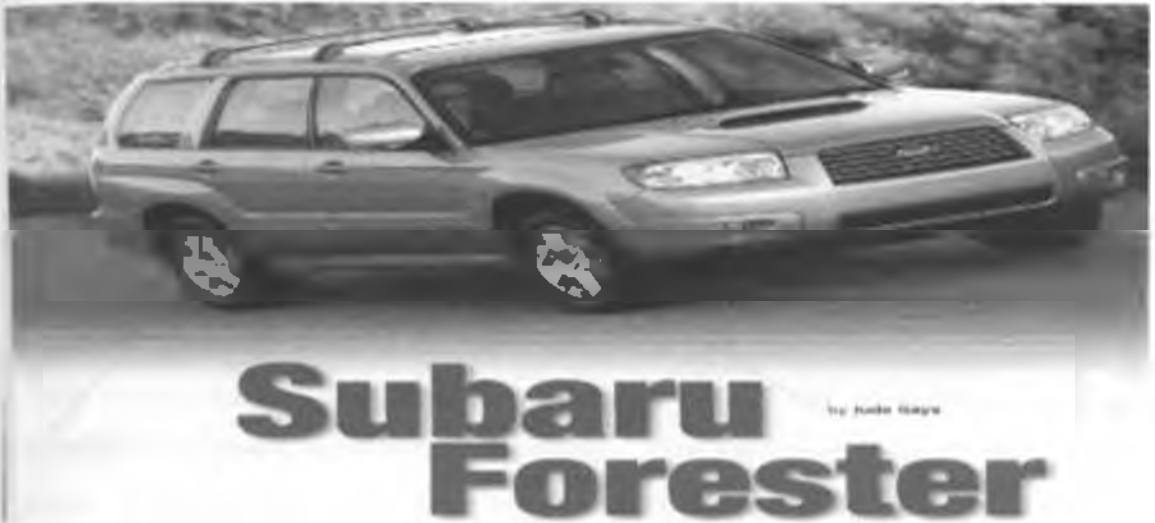
Influence	General		Male		Female	
	MS	Std. Dev	MS	Std. Dev	MS	Std. Dev
The Advert is irritating	3.57	1.41	3.52	1.44	3.67	1.36
Attracts to the advertisement	3.49	1.47	3.61	1.38	3.24	1.62
Is memorable	3.49	1.45	3.40	1.43	3.67	1.49
After the Advert general impression of car is good	3.47	1.19	3.51	1.19	3.39	1.22
Evokes emotional response	3.45	1.42	3.61	1.38	3.09	1.47
The car will fit my needs	3.39	1.38	3.55	1.31	3.06	1.50
Increases my chances of buying the car	3.38	1.23	3.60	1.22	2.94	1.14
Convinced to buy such a car	3.30	1.51	3.36	1.45	3.18	1.63
Improves recognition	3.24	1.51	3.15	1.49	3.42	1.56
Increases interest in processing the advert	3.22	1.42	3.37	1.39	2.91	1.44
Attracts me to the car	3.21	1.53	3.28	1.56	3.06	1.50
Leaves them with a positive feeling towards the car	3.17	1.45	3.33	1.37	2.85	1.56
Will seriously consider buying such a car	3.01	1.48	3.00	1.48	3.03	1.51
Stimulates senses	2.58	1.49	2.13	1.30	3.48	1.44
Average	3.28	1.42	3.32	1.38	3.21	1.46

From the above table 4.3.3, the respondents indicated that to a large extent the advertisement was irritating (3.57), attractive (3.49), memorable (3.49), after the advertisement general impression of car was good (3.47), it evoked an emotional response (3.45). However, to a moderate extent the respondents felt that the car would fit their needs (3.39), the advertisement increases respondents' chances of buying the car (3.38), were convinced to buy such a car (3.30), the advertisement improved recognition (3.24), increased interest in processing the advertisement (3.22), the respondents were attracted to the car (3.21), it left the respondents with a positive feeling towards the car (3.17), the respondents would seriously consider buying such a car (3.01) and stimulated the respondents' senses (2.58)

More male respondents were attracted to the advertisement and it evoked their emotional responses. They felt the car would fit their needs, increased their chances of buying the car.

and it increased their interest in processing the advertisement. It also left them with a more positive feeling towards the car as compared to female respondents. On the other hand the female respondents felt their senses were stimulated to a larger extent as compared to male respondents. Both gender indicated they would seriously consider buying such a car. There were however significant differences on the opinions of the respondents since the standard deviations were above 1.

4.3.4 Engine Sound and car Size



Picture 5: Subaru Forester: Engine Sound and Car Size

Sex appeal can be found in the visual, audio, and verbal elements of advertisements and can be portrayed to varying degrees (Gould, 1994). Respondents were given a picture of a Subaru Forester car (see picture 5 above), which is a hybrid car between a saloon and a four wheel drive (4wd) car. The respondents were asked to indicate the extent to which picture 5 would influence them, and the results are shown in the table 4.3.4 below.

Table 4.3.4: Engine Sound and Car Size

Influence	General		Male		Female	
	MS	Std. Dev	MS	Std. Dev	MS	Std. Dev
The car will fit my needs	3.81	1.37	3.97	1.21	3.48	1.62
Like size of the Subaru Forester compared to other saloons	3.61	1.33	3.60	1.27	3.64	1.48
Attracts me to the car	3.53	1.31	3.55	1.28	3.48	1.39
Like sound of the Advertised Subaru Forester from past experiences	3.36	1.34	3.22	1.29	3.64	1.41
Average	3.58	1.34	3.59	1.26	3.56	1.48

The results show that to a large extent the respondents liked size of the Subaru Forester compared to other saloons (3.61) and to a moderate extent the respondents liked sound of the advertised Subaru Forester from past experiences (3.36)

The car would fit the needs of the male respondents to a higher extent as compared to the female respondents. It also attracted more male respondents as compared to female respondents. However, more female respondents liked the sound of the advertised Subaru Forester from past experiences and were left with a positive feeling towards the car as compared to male respondents. There were significant differences on the respondent's opinions as the standard deviations were above 1. The closest similarity between the genders was that both had a liking for the size of the Subaru Forester compared to other saloons.

4.3.5 Car Designs

In advertising it is easy to get men's attention by using women's bodies and associating getting the women if they buy the product. The advertisement spends no time discussing women's qualifications for sexual desire. On the other hand, most men are aware that women are less concerned with mere anatomy. Studies have found that males are most sexually aroused when presented with nudity, but sources that are romantic are most noticeable to their female counterparts (Anne, 1971). Thus, the sexual connection is much easier to set up for men than for women. Men have minimal criteria for sexual desire, basically, they are concerned with a woman's anatomy. Therefore, the theme of sex appeal emerges in many car

design elements as well. For instance the female figure can be embodied in the graceful and sensual lines and form of the car itself. Other cars have a masculine body structure, reflecting masculine virtues like Power, performance and precision. Respondents were shown a group of pictures representing different car designs (see group of pictures 6 below) and were asked to select the car which appealed to them most. Based on their choice, the respondents were to indicate the car features they found most appealing, in terms of shape, colour, size and perceived power. Further the respondents were asked to indicate the extent to which the car of their choice would elicit certain responses. The results of their responses are shown in the tables 4.3.5a and 4.3.5b and 4.3.6c respectively.

Group of Pictures 6: CAR DESIGNS

Sensual Feminine Body

(B)



(D)

Masculine Body



Romantic Colors and Setting



E



Table 4.3.5a: Most appealing car

Car	A	B	C	D	E	Total
Male	16.67%	12.12%	31.82%	34.85%	4.55%	100%
Female	9.09%	9.09%	24.24%	24.24%	33.33%	100%

From the above table, among the male respondents 17% felt that car A was most appealing, 12% car B, 32% car C, 35% car D and 5% car E. This shows that majority of the male respondents preferred car C and D.

On the other hand 9% of the female respondents preferred car A, 9% car B, 24% car C, 24% car D, 24% and car E 33%. This shows that majority of the female respondents preferred car C, D and mostly E.

Table: 4.3.5b Most Appealing Car Features: Shape, Color, Size, Perceived Power

Car Features	Male		Female	
	Yes	No	Yes	No
Shape	37.88%	62.12%	36.36%	63.64%
Color	25.76%	74.24%	36.36%	63.64%
Size	51.52%	48.48%	42.42%	57.58%
Perceived Power	57.58%	42.42%	54.55%	45.45%

From the findings 37% of the male respondents mostly preferred the shape, 26% preferred color, 52% preferred size and 58% preferred the perceived power. This shows that majority of the male respondents preferred the size and perceived power design features of the cars.

Among the female respondents 36% preferred shape, 36% preferred color, 42% preferred size, while 55% preferred the perceived power. Thus majority of the female respondents mostly preferred the size and perceived power design features of the cars.

Table 4.3.5c: Influence of Car Designs

Influence	General		Male		Female	
	MS	Std. Dev	MS	Std. Dev	MS	Std. Dev
Attracts to the advertisement	3.90	1.01	3.87	1.04	3.97	0.95
Its memorable	3.87	1.30	3.88	1.37	3.85	1.18
Increases my chances of buying the car	3.80	1.22	3.87	1.14	3.67	1.38
Attracts me to the car	3.78	1.30	3.69	1.38	3.97	1.10
Convinced to buy such a car	3.77	1.20	3.76	1.19	3.79	1.22
After the Advert general impression of car is good	3.77	1.41	3.76	1.40	3.79	1.43
The car will fit my needs	3.75	1.21	3.75	1.27	3.76	1.09
Leaves them with a positive feeling towards the car	3.75	1.31	3.82	1.34	3.61	1.25
Evokes emotional response	3.74	1.28	3.82	1.31	3.58	1.23
Improves recognition	3.61	1.41	3.48	1.50	3.88	1.19
Increases interest in processing the advert	3.56	1.27	3.60	1.33	3.48	1.18
Will seriously consider buying such a car	3.50	1.46	3.43	1.45	3.64	1.50
The Advert is irritating	3.28	1.50	3.51	1.53	2.82	1.63
Stimulates senses	3.25	1.57	2.78	1.57	4.21	1.02
Average	3.67	1.32	3.64	1.36	3.71	1.24

On their advertisement of choice, to a large extent the respondents were attracted to the advertisement (3.90), the advertisement was memorable (3.87), increased respondents chances of buying the car (3.80), the respondents were attracted to the car (3.78), convinced to buy such a car (3.77), after the advertisement the general impression of car was good (3.77), the respondents felt that the car will fit their needs (3.75), were left with a positive feeling towards the car (3.75), the advertisement evoked emotional response (3.74), improved recognition (3.61), increased interest in processing the advertisement and the

respondents would seriously consider buying such a car (3.50). However to a small extent the advertisement was irritating (3.28) and stimulated senses (3.25). This advertisement of choice stimulated the senses of more female respondents as compared to male respondents. There were significant differences on the respondent's opinions as the standard deviations were above 1.

Further on design features, the respondents were shown a picture of a car, a Mercedes E-Class 350 and were asked to rank the nature of influence the car has on them, based on the design features, on a scale of 1-5, where 1-strongly disagree and 5-Strongly agree. Their responses are shown in table 4.3.5d.



Picture 7: Mercedes E-Class – Design feature

Table 4.3.5d: Design Features of the Mercedes E-Class 350

Influence	General		Male		Female	
	MS	Std. Dev	MS	Std. Dev	MS	Std. Dev
Would consider buying the car after seeing the Advert	4.01	1.14	4.00	1.17	4.03	1.10
Feel attracted towards the car	3.95	1.23	3.91	1.28	4.03	1.13
The Ad is convincing	3.94	1.12	3.99	1.16	3.85	1.03
Feel like driving the car	3.94	1.11	3.82	1.22	4.18	0.81
Ad is much better than other Ads for products in the same products category	3.86	1.22	3.85	1.23	3.88	1.22
Feel drawn towards the Advert	3.81	1.23	3.93	1.16	3.58	1.35
Can remember the Advert	3.79	1.27	3.81	1.21	3.76	1.39
have a positive feeling towards the car	3.77	1.26	3.63	1.36	4.06	1.00
Have positive feeling towards the Advert	3.62	1.33	3.48	1.37	3.91	1.21
Feel attracted to the car	3.60	1.36	3.70	1.28	3.39	1.50
Average	3.83	1.23	3.81	1.24	3.87	1.17

To a large extent the respondents would consider buying the car after seeing the advertisement (4.01), felt attracted towards the car (3.95), felt that the advertisement was convincing (3.94), felt like driving the car (3.94), advertisement was much better than other advertisements for products in the products category (3.86), felt drawn towards the advertisement (3.81), could remember the advertisement (3.79), had a positive feeling towards the car (3.77), had a positive feeling towards the advertisement (3.62) and felt attracted to the car (3.60)

More female respondents felt like driving the car, had a positive feeling towards the car and had a positive feeling towards the advertisement as compared to the male respondents, whereas more male respondents felt drawn towards the advertisement as compared to the

female respondents. Similarities between genders were that both would consider buying the car after seeing the advertisement and felt the advertisement is much better than others for products in the same products category. However, there were significant differences on the respondent's opinions as the standard deviations were above 1.

4.3.6 Symbolism

Products have a significance that goes beyond their functional utility. This significance stems from the ability of products to communicate meaning (Hirschman, 1981; McCracken, 1986). Products are symbols by which people convey something about themselves to themselves and to others (Holman, 1981; Solomon, 1983). This symbolic meaning is known to influence consumer preference. The respondents were shown a symbolic picture 8 below of a sculpture and were asked whether they could see the image of a woman or of a car. Their responses are shown in table 4.3.6a.



Picture 8: Symbolism- Sculpture of woman and car

Table 4.3.4a: Whether the respondents could see an image of a woman or car in the sculpture

Gender	Image of a woman		Image of a car	
	Yes	No	Yes	No
Male	44.62%	55.38%	64.62%	35.38%
Female	66.67%	33.33%	57.58%	42.42%

From the table, an image of a woman in sculpture could be seen by 45% of the male respondents and 67% of the female respondents. This shows that more female respondents could see an image of a woman in the sculpture as compared to male respondents. The car image in the sculpture could be seen by 65% of the male respondents and 58% of the female respondents. This indicates that more male respondents could see an image of a car in the sculpture as compared to the female respondents.

The respondents were also shown a symbolic picture 9 below of a Mercedes E-Class and were asked whether they could see the image of a woman in the car. Their responses are shown in table 4.3.6b.



Picture 9: Mercedes E-Class -Symbolism

Table 4.3.6b: Whether the respondents could see an image of a woman in Mercedes E-Class

Gender	Yes	No	Total
Male	24 62%	75 38%	100%
Female	30 30%	69 70%	100%

The findings indicate that 25% of the male respondents could see the image of a woman in Mercedes E- Class, whereas 30% of the female respondents could see an image of a woman in Mercedes E- Class. This indicates that more female respondents could see the image of a woman as compared to the male respondents.

The respondents were asked whether they would buy the Mercedes E- Class. The table below shows the findings.

Table 4.3.6c: Whether the respondent would buy the Mercedes E- Class

Gender	Yes	No	Total
Male	66 15%	33 85%	100%
Female	69 70%	30 30%	100%

From the findings, 66% of the male respondents would buy the Mercedes E-Class, whereas 70% of the female respondents would buy the Mercedes E-Class. Thus majority of the female respondents were more likely to buy Mercedes E-Class as compared to the male respondents.

The respondents were shown a symbolic picture 10 below of a car and were asked whether they could see the image of a woman in the seats of the car. Their responses are shown in table 4.3.6d.



Picture 10: Spyker C8 Spyder - Symbolism

Table 4.3.6d: Whether the respondents could see an image of a woman in the car seats

Gender	yes	no	Total
Male	55 38%	44 62%	100%
Female	62 50%	37 50%	100%

From the above table, more female respondents (63%) could see an image of a woman in the car seats as compared to male respondents (55%).

The respondents were then asked to rank the nature of influence the car has on them on a scale of 1-5, where 1-strongly disagree and 5-Strongly agree. Their responses are shown in the table 4.3.6e below.

Table 4.3.6e: Influence of the Design Features of Spyker C8 Spyder

Influence	General		Male		Female	
	MS	Std. Dev	MS	Std. Dev	MS	Std. Dev
Can remember the Advert	3.94	1.11	3.84	1.19	4.15	0.91
Feel attracted to the car	3.73	1.25	3.78	1.24	3.64	1.29
Feel like driving the car	3.54	1.37	3.49	1.43	3.64	1.25
Feel drawn towards the Advert	3.53	1.32	3.51	1.34	3.58	1.30
Feel attracted towards the car	3.50	1.40	3.45	1.44	3.61	1.32
Would consider buying the car after seeing the Advert	3.46	1.30	3.31	1.35	3.76	1.15
The Advertisement is convincing	3.14	1.41	2.79	1.44	3.85	1.06
Average	3.55	1.31	3.45	1.35	3.74	1.18

The respondents mostly agreed they could remember the Advertisement (3.94), felt attracted to the car (3.73), felt like driving the car (3.54), felt drawn towards the Advertisement (3.53), felt attracted towards the car (3.50) and would consider buying the car after seeing the advertisement (3.46). However, they neither agreed nor disagreed the advertisement was convincing (3.14). More female respondents could remember the advertisement as compared to the male respondents. There was no significant similarity between the genders responses. There were significant differences on the respondent's opinions as the standard deviations were above 1.

Table 4.4**Summary of Influence of Sex Appeal on Purchase Intention of Motor Vehicles**

Average Influence	General		Male		Female	
	MS	Std. Dev	MS	Std. Dev	MS	Std. Dev
Text and picture aspects (Nice eyes)	3.30	1.37	3.27	1.38	3.36	1.35
Text and picture aspects(Bentley)	3.65	1.25	3.66	1.24	3.63	1.25
Female Model	3.42	1.36	3.48	1.31	3.31	1.48
Partial Nudity -lady and car	3.28	1.42	3.32	1.38	3.21	1.46
Engine sound and car size(Subaru)	3.58	1.34	3.59	1.26	3.56	1.48
Car designs	3.67	1.32	3.64	1.35	3.71	1.24
Mercedes E-Class 350 design	3.83	1.23	3.81	1.24	3.87	1.17
Spyker c8 Spyder	3.55	1.31	3.45	1.35	3.74	1.18
AVERAGE	3.53	1.33	3.53	1.31	3.55	1.32

From the above summary table, sex appeal aspects generally influence purchase intention to a large extent (3.5). Both male and female respondents are influenced to a large extent, at 3.5 and 3.6 respectively. As per the findings therefore, there were similarities between the influence of sex appeal on male and female respondents, at 3.53 and 3.55, respectively. There were however significant differences on the respondent's opinions as the standard deviations were above 1.

CHAPTER FIVE

DISCUSSIONS, RECOMMENDATIONS AND CONCLUSION

5.1 Introduction

This chapter summarizes the findings as well as the conclusions gathered from analysis of data. Findings have been summarized alongside the objectives of the study, conclusions have been drawn from the study, and the recommendations are given.

5.2 Discussions

Many advertisements use sex appeal to sell. Sexy models draw attention to an advertisement and generate positive effect. In a previous study on the effect of sex in advertising, male subjects viewed an advertisement featuring a sexy female model caressing a new car (Smith and Engle, 1968). In the control condition, subjects viewed the exact same advertisement and without the female model. The mere presence of the model led subjects to rate the advertised car as faster, more appealing, more expensive looking, and better designed. Moreover, when asked later, subjects refused to believe that the presence or absence of the female model could have influenced their judgments of the automobile in any way (Kardes, 1999). The objectives of this study were to determine the extent to which the use of sex appeal in advertising influences the purchase intention of saloon cars, and also to determine whether this influence differs between male and female students' purchase intention.

Sex appeal can be found in the visual and verbal elements of advertisements and can be portrayed to varying degrees (Gould, 1994). From the findings, the advertisement with text and picture representing a low level of sex appeal (picture 1, "Nice eyes, great behind") to a large extent stimulated the respondents' senses, evoked emotional response, increased interest in processing the advertisement and was memorable. To a moderate extent, after the advertisement, the general impression of car had improved, the respondents were attracted to the advertisement, had improved recognition, the Advert was irritating, respondents were left with a positive feeling towards the car, felt the car would fit their needs, were convinced to buy such a car, would seriously consider buying such a car and felt that the advertisement increased their chances of buying the car.

Previous empirical studies identified that sex appeal serves a number of crucial roles in advertising including attracting initial attention (Reid and Soley, 1983), enhancing recall (Steadman, 1969), evoking emotional responses (Courtney and Whipple, 1983, Hoyer and MacInnis, 2001), and increasing persuasion (La Tour, Prits, and Snook-Luther, 1990; Saunders, 1996) as well as buying intention (Grazer and Keesling, 1995). Recently, Reichert *et al.* (2001) summarized that using sex appeal in advertising can grab attention, augment recognition, bolster brand image, increasing receivers' interest in processing the advertisement, and enhance persuasion.

The Bentley Continental advertisement (Picture 2) representing a higher level of sex appeal in text and picture to a large extent evoked emotional response, attracted the respondents and stimulated their senses. After the advertisement the general impression of car was good, the respondents would seriously consider buying such a car, interest in processing the advertisement was increased, the respondents were left with a positive feeling towards the car, were convinced to buy such a car, and felt that the car would fit their needs. The advertisement increased the respondent's chances of buying the car, improved recognition and the respondents were attracted to the car. However, to a moderate extent the advertisement was irritating and memorable.

Female respondent could remember to a higher extent the advertisement with text and picture representing a low level of sex appeal (see picture 1, "Nice eyes, great behind") as compared to the male respondents who had a more positive feeling towards the advertised car as compared to the female respondents. The findings show that male respondents were however more attracted to the car as compared to the female respondents. On the Bentley Continental advertisement representing a higher level of sex appeal the results show that male respondents found the advertisement to be more attractive, their interest in processing the advertisement was increased and the advertisement improved recognition as compared to the female respondents. These findings are consistent with Taflinger (1996) who claimed that many advertisements targeted towards men use a higher level of sex appeal as compared to those targeted towards women, which often use elements of courtship, love and romance.

However, the findings also show that the Bentley Continental advertisement increased the female respondent's chances of buying the car

On the female model advertisement, the findings show that to a large extent, the respondents felt attracted towards the car and could remember the advert, while to a moderate extent the respondents they felt that advertisement message was convincing, the respondents had a positive feeling towards car, and that the advertisement improved recognition

The comparison of the responses based on gender shows that to the male respondents the advertisement with a female model was more memorable, more attractive and that after the advertisement, the general impression of car had improved. The male respondents were more convinced to buy such a car and their interest in processing the advertisement increased more as compared to the female respondents. In deed as suggested by Kibera (1998), sexual appeals work differently for males and females. On the other hand, female respondents could better recall the advertisement as compared male respondents. Garrett (1993) claimed that advertisements using female models tend to attract both the attentions of female and male audience in almost equal amounts

On the Partial nudity advertisement, to a large extent the respondents felt that they were drawn towards the advertisement, while to a moderate extent the respondents could remember the advertisement, felt like driving the car, the advertisement message was convincing, had a positive feeling towards the car, had a positive feeling towards advertisement, felt attracted towards the car, after seeing advertisement would consider purchasing the product, felt attracted towards the car and advertisement was better than advertisements for products in the same product category.

Taflinger (1996) claims that many advertisements targeted towards men use partial or complete female nudity while many advertisements targeted towards women often use elements of courtship, love and romance rather than nudity. Taflinger (1996) also stated that for females, sexual appeal is generally a mixture of factors including their physical, emotional, and physiological needs, not just appearances. In the partial nudy advertisement, more male respondents were attracted to the advertisement, more of their emotional

responses were evoked, they felt the car would fit their needs, their chances of buying the car was increased, their interest in processing the advertisement was increased and they were left with a more positive feeling towards the car as compared to female respondents. On the other hand to the female respondents the advertisement stimulated their senses more as compared to male respondents

As advertisements directed toward women use male imagery, so too, advertisements for men occasionally use imagery resembling that found in advertisements directed toward women. The two great terms of opposition, masculine and feminine, structure the forms that consumption takes. They provide identities for products and consumers. In many car advertisements, the masculine model reflects masculine virtues. The findings on the advertisement for the Subaru Forester show that to a large extent the respondents felt that they could remember the advertisement, that advertisement message was convincing, they felt attracted towards the car, felt like driving the car, had a positive feeling towards car, felt the advertisement was better than advertisement for products in the same product category, felt drawn towards the advertisement, felt attracted towards the car, after seeing advertisement the respondents would consider purchasing the product and had a positive feeling towards advertisement

On the Influence of engine sound and size, most male respondents said that the car would fit their needs and felt attracted to it more as compared to female respondents. However, more female respondents liked the sound of the advertised Subaru Forester from past experiences and were left with a positive feeling towards the car as compared to male respondents

To a large extent the respondents were attracted to the advertisement, the advertisement was memorable, increased respondents chances of buying the car, the respondents were attracted to the car, convinced to buy such a car, after the Advertisement general impression of car was good, the respondents felt that the car will fit their needs, were left with a positive feeling towards the car, the advertisement evoked emotional response, improved recognition, increased interest in processing the advertisement and the respondents would seriously

consider buying such a car. However to a small extent the advertisement was irritating and stimulated senses.

Tiflinger (1996) stipulates that the use of sex in advertising to women is a much more difficult proposition. A man's physical appearance plays a role, suggesting health and strength, but her instinctive concern is the long run, not the short-term, thus it is not common for advertising to use sex as an appeal for women. To sell to a woman, advertising relies on romance. Romance fits into the woman's intellectual view of relationships since its major element, courtship, the process by which men apply to be and women select mates, is the discovery of how the male does or does not satisfy her societal criteria for a suitable sexual partner. In this study majority of the respondents preferred car C and D relating to size and perceived power (refer to the group of pictures 6). However in addition, female respondents also preferred car E relating to romantic setting. On the advertised car features, both male and female respondents preferred the size and perceived power of the car as compared to the shape color of the cars.

Products have a significance that goes beyond their functional utility. This significance stems from the ability of products to communicate meaning (Hirschman, 1981; McCracken, 1986). Products are symbols by which people convey something about themselves to themselves and to others (Holman, 1981, Solomon, 1983). This symbolic meaning is known to influence consumer preference. All commercial objects have a symbolic character, and making a purchase involves an assessment, whether implicit or explicit, of this symbolism (Levy, 1959). The symbolic meaning of products has become increasingly important. Nowadays, differentiating products based on their technical functions or quality is difficult (Dumaine, 1991, Veryzer, 1995). Symbolic meaning provides another way to differentiate products. Due to symbolic meaning otherwise indistinguishable products become differentiated in the eyes of the consumer. On the Mercedes E-Class 350 advertisement, to a large extent the respondents would consider buying the car after seeing the advertisement. The respondents felt attracted towards the car, felt that the advertisement was convincing, felt like driving the car, felt that the advertisement was much better than other advertisement for other products in the same product category, felt drawn towards the advertisement, could remember the

advertisement, had a positive feeling towards the car, had a positive feeling towards the advertisement and felt attracted to the car

On the Spyker C8 Spider advertisement to a large extent the respondents could remember the advertisement, felt attracted to the car, felt like driving the car, felt drawn towards the advertisement, felt attracted towards the car and would consider buying the car after seeing the advertisement. However, to a moderate extent the advertisement was convincing

On the use of symbolism in car design more female respondents could see the image of a woman in the sculpture and also in the Mercedes E class 350 as compared to the male respondents. However, more male respondents could see an image of a car in the sculpture as compared to the female respondents. An interesting observation shows that a majority of the female respondents were more likely to buy Mercedes E-Class as compared to the male respondents. More female respondents felt like driving the car, had a more positive feeling towards the car and the advertisement as compared to the male respondents. More male respondents felt drawn towards the advertisement as compared to the female respondents

Again on symbolism in design of Spyker c8 Spyder, similarly more female respondents could see an image of a woman in the car seats as compared to male respondents. They could also remember the advertisement more as compared to the male respondents. According, Lalique (2004) cars created of passion remain even more alluring today. They call consumers to understand their hold on them and their important contribution to the human experience

5.3 Conclusions

Sex appeal influenced purchase intention in advertisement to a large extent. To a large extent the respondents felt that they could remember the advertisements, the advertisement messages were convincing, they felt attracted towards the cars, felt like driving the cars, had a positive feeling towards the cars, felt that the advertisements were better than others for products in the same product category, felt drawn towards the advertisements, felt attracted towards the cars, had a positive feeling towards advertisement, and finally after seeing advertisements the respondents would consider purchasing the cars

The influence of sex appeal in male and female differ across genders in that more male respondents were attracted to the advertisement, the advertisement evoked more of their emotional responses, they felt the car would better fit their needs, their chances of buying the car was increased more, their interest in processing the advertisement was increased at a higher degree and the advertisement left them with a more positive feeling towards the car as compared to female respondents. An interesting observation though was that female respondents could remember to a higher extent seeing the advertisement with the female model represented by a low level of sex appeal, and also to a higher extent seeing the advertisement using nudity, which represents a higher degree of sex appeal

5.4 Recommendation

When considering advertising cars, marketers should consider the role of sex appeal in determining consumer choices and preferences

LIMITATIONS OF THE STUDY

The limitations of this study were that religious and the traditional backgrounds of the respondents may have significantly influenced their responses but were not factored in the questionnaire. Furthermore, the study was also limited to saloon cars and to the MBA module II students and to purchase intentions

SUGGESTIONS FOR FURTHER RESEARCH

A further survey should be conducted to target the other categories of cars, as well as other cadres of people to determine sex appeal influence on these other groups. Future studies could be conducted on the influencers of actual purchase.

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APPENDICES

APPENDIX 1: INTRODUCTION LETTER

Kefa Oduor Tuju
University of Nairobi
P O Box 4584 -00100
Nairobi

August 2006

Dear Sir: Madam

RE: REQUEST FOR RESEARCH DATA

I am a postgraduate student at the University of Nairobi, School of Business. As part of the requirement of the Masters Degree in Business Administration (MBA), I am conducting a study on the extent to which sexual appeal in advertising influences the purchase intention of motor vehicles.

To enable me to collect data for the research, you have been selected as one of the participants of the study. Kindly, complete the questionnaire attached. This research is for academic purposes only and thus your responses will be treated with utmost confidence. Upon request, a copy of the final paper will be made available.

Thank you in advance for participating in this research.

Yours sincerely

.....
Kefa Oduor Tuju

.....
Margaret Ombok
Lecturer, School of Business

APPENDIX 2:

QUESTIONNAIRE

This questionnaire seeks information from MBA students (Parallel program) on the extent to which sex appeal can influence motor vehicle purchase in Kenya. This information shall be used for the purposes of this academic research paper only. The information received shall be confidential and not divulged to any unauthorized person without your consent.

PART A: GENERAL INFORMATION

1 Names of respondent (Optional)

2. What is your gender? (Tick one)

Male () Female ()

3 In which age bracket do you belong? (Tick one)

Below 30 () 31-40 () 41-50 () 51-70 ()

4 What is your Net Income per month, in Kenya shillings? (Tick one)

30,000 - 50,000 ()

50,001-100,000 ()

100,001 – 200,000 ()

200,001& Above ()

PART B: SEX APPEAL ASPECTS



5 Do you remember ever seeing the above advertisement?

Yes () No ()

6 If you were to buy a car, indicate the extent to which the above advertisement would elicit the following Rank on a scale of 1-5, Where, 1- No extent, 5-very large extent

<i>Influence</i>	<i>Very large extent</i>	<i>Large extent</i>	<i>Moderate extent</i>	<i>Small extent</i>	<i>No extent</i>
It stimulates my senses	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It attracts me to the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It evokes an emotional response	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It increases interest in processing the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I will seriously consider buying such a car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It improves recognition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Attracts me to the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is memorable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The advertisement is irritating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am convinced to buy such a car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The car will fit my needs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It increases my chances of buying the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It leaves me with a positive feeling towards the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
After seeing ad, my general impression of the car is good	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

FEMALE MODEL.



7. Do you remember ever seeing the above advertisement?

Yes () No ()

If you were to buy a car, indicate the extent to which the above advertisement would elicit the following Rank on a scale of 1-5, Where, 1- No extent, 5-very large extent

Influence	Very small extent	Large extent	Moderate extent	Small extent	No extent
It stimulates my senses	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It attracts me to the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It evokes an emotional response	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It increases interest in processing the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It will seriously consider buying such a car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It improves recognition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Attracts me to the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is memorable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is interesting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am convinced to buy such a car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The car will fit my needs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It increases my chances of buying this car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It leaves me with a positive feeling towards the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
After seeing ad, my general impression of the car is good	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

ENGINE SOUND AND SIZE



Subaru Forester

by Julie Gove

- 9 If you were to buy a car, indicate the extent to which the above advertisement would elicit the following Rank on a scale of 1-5, Where, 1- No extent, 5-very large extent

Influence	Very large extent	Large extent	Moderate extent	Small extent	No extent
It stimulates my senses	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It attracts me to the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It evokes an emotional response	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Attracts me to the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The car will fit my needs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I like the sound of the advertised Subaru Forester from my past experience	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I like the size of the advertised Subaru Forester compared to other subaru cars	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

PARTIAL NUDITY - LADY AND CAR



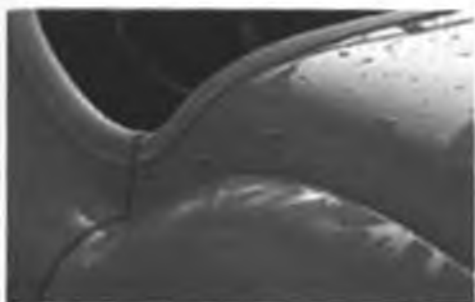
- 10 If you were to buy a car, indicate the extent to which the above advertisement would elicit the following Rank on a scale of 1-5, Where, 1- No extent, 5-very large extent

<i>Influence:</i>	<i>Very large extent</i>	<i>Large extent</i>	<i>Moderate extent</i>	<i>Small extent</i>	<i>No extent</i>
It stimulates my senses	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It attracts me to the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It evokes an emotional response	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It increases interest in processing the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I will seriously consider buying such a car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It improves recognition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Attracts me to the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is memorable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Irritating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am convinced to buy such a car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The car will fit my needs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It increases my chances of buying the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It leaves me with a positive feeling towards the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
After seeing ad, my general impression of the car is good	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

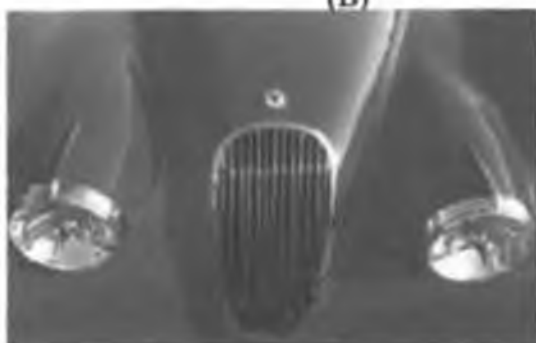
CAR DESIGNS

FEMININE BODY

(A)



(B)



MASCULINE BODY

(C)



(D)



ROMANTIC COLOURS/SETTING



(E)

The Spirit of Veronique



Richard Pietruska's seductive sculpture
is covered in golden-age influence

BY JENNIFER HA...

SYMBOLISM

- 14 From the above picture of sculpture, can you see the image of a woman? tick one
Yes () No ()
- 15 From the above picture of sculpture, can you see the image of a car? tick one
Yes () No ()

Mercedes E-Class 350

The
German
Decathlete



SYMBOLISM IN DESIGN

16. From the above picture, can you see the image of a woman? tick one
Yes () No ()
17. Would you buy this car? tick one
Yes () No ()
18. Based on the design features of the above car (Mercedes E-Class 350) would you say...

<i>Nature of Influence</i>	<i>Strongly Agree</i>	<i>Somewhat Agree</i>	<i>Neither</i>	<i>Somewhat Disagree</i>	<i>Strongly Disagree</i>
The ad message is convincing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can remember the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel drawn towards the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel attracted towards the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel like driving the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel attracted towards the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
After viewing this ad, I would consider purchasing the product	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
This ad is much better than other ads for products in this product category.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have a positive feeling towards the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have a positive feeling towards the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SYMBOLISM IN DESIGN



“A great one-night stand.”

19. From the above picture, can you see the image of a woman in the seats of the car?
 tick one
 Yes () No ()

20. Based on the design features of the above car (Spyker C8 spider) would you say...

<i>Nature of influence</i>	<i>Strongly Agree</i>	<i>Somewhat Agree</i>	<i>Neither</i>	<i>Somewhat Disagree</i>	<i>Strongly Disagree</i>
The ad message is convincing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can remember the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel drawn towards the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel attracted towards the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel like driving the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel attracted towards the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
After viewing this ad, I would consider purchasing the product	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Bentley Continental Flying Spur



"The power is great; the handling is great. Like I told my wife, it's better than sex—with my mistress."

21 If you were to buy a car, indicate the extent to which the above car advertisement would elicit the following. Rank on a scale of 1-5, Where, 1- No extent, 5-very large extent

<i>Nature of Influence</i>	<i>Very large extent</i>	<i>Large extent</i>	<i>Moderate extent</i>	<i>Small extent</i>	<i>No extent</i>
It stimulates my senses	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It attracts me to the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It evokes an emotional response	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It increases interest in processing the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I will seriously consider buying such a car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It improves recognition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Attracts me to the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is memorable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Irritating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am convinced to buy such a car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The car will fit my needs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It increases my chances of having the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It leaves me with a positive feeling towards the car	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
After seeing ad, my general impression of the car is good	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Thank you very much

APPENDIX 3

**OPERATIONAL VARIABLES OF SEX APPEAL ASPECTS INFLUENCING
MOTORVEHICLE PURCHASE INTENTION**

Sex Appeal Aspects	Nature of Influence	Relevant questions
Text and picture	Stimulates the senses, improves recall, attracts prospective customer to the advertisement, evokes emotional responses, increases buying intention, and augments recognition	5,6,21
Female models	Generate positive effect Attract attention to the advertisement Improve recall, augment recognition	7,8
Nudity	Generate positive effect, convince quickly, Attract initial attention to the advertisement, Improve recall, augment recognition, Increase persuasion, increase interest in processing advertisement, increase brand awareness	10
Sound	Stimulates senses, attracts prospective customers to the car, evokes emotional responses and augment recognition	9
Design	Generate positive effect Expresses consumer individuality Self-congruence Attraction to product Draw attention to advertisement	11,13,18,20

Sex Appeal Aspects	Nature of Influence	Relevant questions
Shape	Stimulates senses, attracts prospective customers to the advertisement, evokes emotional responses and augment recognition	12
Size	Stimulates senses, attracts prospective customers to the advertisement, evokes emotional responses and augment recognition	9,12
Perceived Power	Stimulates senses, attracts prospective customer to the car, evokes emotional responses and augment recognition	12
Color	Stimulates senses, attracts prospective customers to the advertisement, evokes emotional responses and augment recognition.	12
Symbolism	Generate positive effect Expresses consumer individuality Self-congruence Attraction to product Draw attention to advertisement	14-16,19

APPENDIX 4



2005 Chevrolet Corvette

We weren't exactly sure whether to include the Chevrolet Corvette in a Web site entitled "Nice Cars for Women", because aside from being the ultimate sports car, a masterpiece of performance, probably the most inspiring convertible on the planet, and a car with one of the most celebrated racing heritages in history, it's also been a car that has been purchased and driven mostly by Men, with Women figuring only as passengers. But then we thought, Women are through being merely passengers, both in the automobile and in the boardroom, so why not? It is without question that if you are actually considering purchasing a car like this one then you are not a shrinking violet. This car screams sex appeal. It's fast, it's powerful, it's a bad car. Don't expect to score any real bargain prices on one of these vehicles. They're built in their very own factory in Kentucky and most are special order models. You will be able to buy a coupe for about \$48 thousand (\$70 thousand Canadian) or a Chevrolet Corvette Convertible for about \$55 thousand

<http://www.nicecarsforwomen.com/Chevrolet/Corvette/index.htm>



SMART PICTURE
Beauty meets elegance

Model Brenda Figueira enters the new Mercedes-Benz A130 elegance (1.800cc) during the opening of Motor Expo at the Sant Centre. Models and the industry closed ended on Sunday

The Spirit of Veronique



Richard Pietruska's seductive sculpture
is covered in golden-age influence.

BY JENNIFER HALL

Mercedes E-Class 350

The
German
Decathlete



"The ultimate package of sex and performance."



"The power is great; the handling is great. Like I told my wife, it's better than sex—with my mistress."



Subaru by Julie Gays Forester

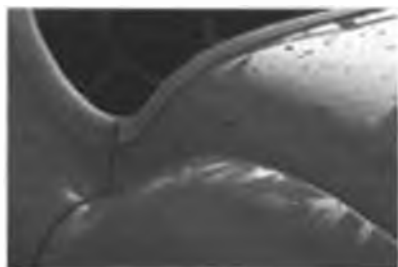
Automotive Art - Fine art automotive photography exploring the beauty, sensuality, form and design of classic motor cars (Northstar gallery@verizon net)



Chrysis by Rene Lalique



1936 Buick 96S coupe "Flying ladies hood ornaments"



Jaguar XK 120



1955 Jaguar XK-140 Roadster



Rolls Royce

Bentley Continental Flying Spur



**"It's a performance sports car with
Rolls-Royce elegance—the total package."**



Boxster

Page 8/9



Boxster S

Page 10/11



Carrera

Page 16/17



Carrera S

Page 18, 19

**Opposites attract.
For once we agree with a common phrase.**



The Cayenne models

Power, speed, response, behavior, fast reaction. The Cayenne remains true to the nature of a Porsche. Drive and enjoy it with the best of us.



The One or Two
Chevrolet & Buick

**"Finally a Corvette with power, balance,
and handling. Muscle with fitness."
—William Weidner**

Passion and Performance





“A great one-night stand.”

LIBRARY OF THE UNIVERSITY OF CALIFORNIA
DIER KARETE LIBRARY